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MARCH 1993

# VIDEO

*magazine*

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### VIDEOTESTS

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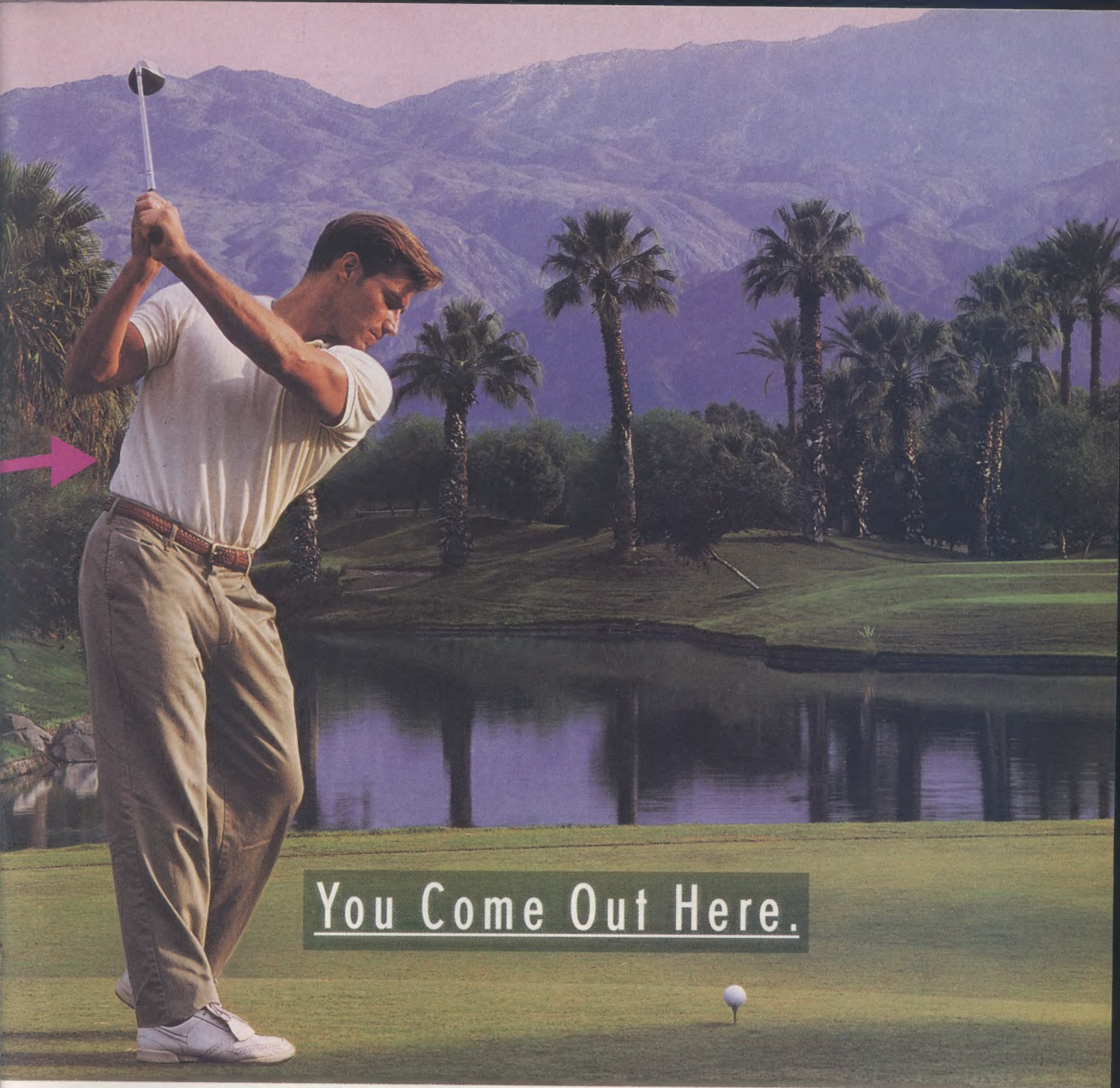


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**PHILIPS**



# VIDEO

magazine



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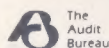
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A comprehensive look at VHS tape performance. Photograph by Jay Brenner.

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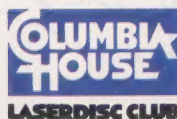
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**NEWS**

March 1993

Number Three

**T**here's a new technology which allows for great audio/video from a small satellite dish. This recent product trend may send you back to your satellite dealer to investigate the many benefits of satellite television entertainment.

The twelve-foot satellite dish has long been the satellite TV mainstay. However, last year's launch of the Hughes C-band satellite *Galaxy 5* made it possible for dealers and programmers to provide top quality audio/video to small dish owners. Small dishes have caused a new boom in satellite television, as well as new programming packages like the *Galaxy 5 Package* from HBO Satellite Services. Consult your local dealer for the right size dish for your geographical area.

Satellite TV dealers are explaining to their customers that the new, smaller dishes provide the advantages of the much larger satellite dish systems — superior quality audio and video and a variety of programming options. What's more, these advanced technology dishes cost less than the larger dish alternative and they are able to receive the highest quality video and audio.

HBO Satellite Services has taken advantage of these new technology breakthroughs with a special programming package that is available from most satellite television dealers. The *Galaxy 5 Package* includes eleven basic channels including Arts & Entertainment, Black Entertainment Television, CNN, The Discovery Channel (West only), ESPN, The Family Channel (East only), Headline News, The Nashville Network, USA Network (East only), WGN-Chicago, and Superstation TBS. The package also provides two premium channels, HBO (East and West) and Cinemax (West only), and one add-on, The Disney Channel (East only). Rates range from \$113 annually (\$9.95 monthly) for the basic package to \$326 annually (\$33.50 monthly) for the basic package with HBO, Cinemax and The Disney Channel add-on.

**If you need more information on what HBO Satellite Services has to offer, call 1-800-285-5621.**

Circle 48 on Reader Service Card.

# CHANNEL ONE

## *Soul of an old machine*

In its adolescence the blank videocassette, a sophisticated technological achievement captured in a neat ubiquitous package, continues to be the defining medium of the home video era. At once delicate and rugged, the videocassette has played a central role in transforming the entertainment, information and communication industries over the past two decades.

Nevertheless, tape's pre-eminence is threatened on several fronts today as video stands poised at the threshold of a dynamic new age in which digital technology promises to alter the way we record, deliver and store images, sound and information.

But videocassettes will not relinquish their crown readily. This year 350 million cassettes will be sold in the United States and nearly twice that number elsewhere around the world. More than three billion cassettes have been sold in the U.S. since 1980, making tape as common in most U.S. households as spare light bulbs or batteries.

Tape quality has kept pace with equipment advances in recent years, even as the demands placed upon the medium have intensified due to increased camcorder usage and home editing.

Just how good are today's tapes and which is best for various uses? These are questions we've been addressing at *Video Magazine* for the past dozen years, and this month we begin the latest installment of our Official Tape Tests, which first appeared in these pages in 1980. You'll see that the Berger-Braithwaite Lab tests show that today's tapes provide vastly superior performance to their pioneering predecessors at a fraction of the price.

The digital video age is surely coming, and with it new recordable, compact video discs, but the medium that made the home video revolution, the old standby cassette, still has a long and prosperous future.

One reason tape will be around for a long time is that manufacturers continue to improve the cameras and recorders that use it. One of the newest products to move home tape recording nearly to a broadcast level is the Sony three-chip camcorder tested and reviewed in this issue. Even if it's beyond your budget, it's worth your attention.

New products like this are often developed overseas, but an intriguing cluster of video-oriented laboratories is taking root in a rural corner of New Jersey that's becoming known as Video Valley. The R&D facilities already there, and still being established by Japanese and American companies, hold the potential to help shape video's emerging high-definition future. Check inside for a report on who they are and what they're up to.

James M. Barry  
Editor



# VIDEO

magazine

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*Editor-in-Chief, Art Levis (1936-1991)*

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# FEEDBACK

## THX and accuracy

Your editorial position that THX speakers cannot work well for music both frustrates and amuses us. An accurate speaker (on axis and power response) that handles adequate power and, in the case of our speakers, employs premium crossover components and drivers, should sound neutral. On the other hand, there are more than 300 brands of "audiophile" speakers, and they all sound different. We believe that many audiophile speakers present the colorations and technology favored by their designers.

A typical audiophile speaker can be placed in 10 different listening environments and sound like 10 different speakers, while a THX speaker system will exhibit consistent performance characteristics throughout the same environments. We consider this predictability a strength rather than a flaw.

Charles Wood  
Marketing Manager  
Fosgate/Audionics

*Editor's reply: Our position is that THX speakers have the potential to sound great for music, but that the ones we tried fall short in this area.*

## Thou shalt not wash out

Ordinarily, I'm a passive reader of your magazine, but the ViVA Gold! tapes and discs awards (Jan. '93) set me on fire. You state that *The Ten Commandments* never looked or sounded as good as it does in Paramount's new transfer. I remember *The Ten Commandments* not only on the big screen and the yearly network airings, but from a 35mm print a friend once had. Sitting around his apartment, we would often project the spectacular Red Sea sequence. The power of that sequence is a faded memory in Paramount's washed-out transfer. (I bought a VHS copy of the beautifully packaged film.) Rather than a home theater classic, this is a home theater disappointment!

Phil Smoot  
Jamestown, North Carolina

*Editor's reply: We stand by our evaluation of The Ten Commandments 35th Anni-*



**Red Alert:** Yul Brynner's pharaoh laughs off a threat from Charlton Heston in *The Ten Commandments*.

versary Edition, and the award it received. We know of no VHS tape, no matter how well produced, that compares with a good 35mm print of the same film. However, *The Ten Commandments* laserdisc comes pretty close—current methods for video color correction can work magic on older films. This disc is a good case in point.

## Mythcommunications

Regarding your "Channel One" last November about video myths, here's one I experienced recently: Martin Levine's "Widescreen Dawn" in the same issue suggested that Thomson would be selling 16:9 aspect ratio TV sets the next month. I called Thomson's customer relations department to find out where they would be sold, and was told it will be another year before widescreen TVs become available.

Gabriel Vegh  
San Francisco, California

*Editor's reply: You're right. Thomson's customer relations department also told us that 16:9 won't be available until late in 1993. However, until mid-November of last year, Thomson officials maintained the sets would be available before the end of 1992. Sets are now available in a few cities, and Thomson officials say they plan a national rollout in late spring or early summer.*

## For the record

"The Year's Best Products" (Jan. '93) misidentified Sharp's 8mm TwinCam. The correct model number is VL-MX7U. ■

Video Magazine welcomes your comments. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.



# GAZETTE

## Hooray for Hollywood

It's an industry where everybody has a brilliant idea, clout dictates which projects get produced and one hit can lead to years of mind-numbing clones. Welcome to the toy business.

"I think it's a lot tougher than the entertainment business," says Cathy Rubin, who's turned her expertise in the latter into a sleeper board-game hit called *Let's Buy Hollywood*. Doing for the film biz what Monopoly did for real estate, *Let's Buy Hollywood* lets you buy, sell and trade film-related companies and talent on a quest toward mogul-dom. Depending upon the crowd you run with, you can scream and scheme your way to the top through hostile takeovers, cheap shots and convenient alliances.

The winner is the first player to gain control over one cable network, one TV network, one theater chain and one video company. Funding for these assets comes from fees paid by other players who land on your companies (priced like Boardwalk with 10 hotels) and revenues from films. Players collect talent cards and "package" movies—just

like real life!—which then earn or lose millions based on chance cards that reflect the vagaries of showbiz (Japanese takeover, bad word of mouth).

Rubin, a former marketing exec at EMI films, and her husband Harry, whose resumé mentions NBC and RCA/Columbia, set out to create "the definitive game about the entertainment business." This one's even somewhat educational.



**Everyone's a Player:** Logos from such companies as West Coast Video and AMC Theatres lend the *Let's Buy Hollywood* game board a touch of realism.

"What everybody's trying to do today is produce blockbuster movies," Rubin explains, "and then buy the distribution channels for those movies so they can control the fate of their own product." The game is a simplistic interpretation of such "horizontal integration."

And, in a recession, there's something pretty darn satisfying about yelling, "No, you can't have the Disney Channel for four mil. I took a bath on that HBO deal!"

It took four years, 16 prototypes and about "3,000 ideas" to create *Let's Buy Hollywood*, upon whose board 13 major companies, from Blockbuster Video to Cineplex Odeon Theatres, appear by name and logo. The Rubins rejected the notion of naming actual stars on the talent cards because, "You're only as big as your last film. Put Kevin Costner in as a six-pointer, his next movie flops, and he becomes a four-pointer. That dates the game."

This seeming disadvantage actually enhances play since participants can cite their personal favorites or create their own dream films. Though one supposedly can play an entire game of *Let's Buy Hollywood* in 90 minutes, groups with a penchant for negotiation or general mayhem may double that. So plan your Oscar party accordingly.

While cheating is not actually encouraged, it just seems to come with the territory. "When you actually get into the game, stealing talent and taking over companies and upsetting people..." Rubin pauses. "A lot of people say, 'This is so like real life.'"

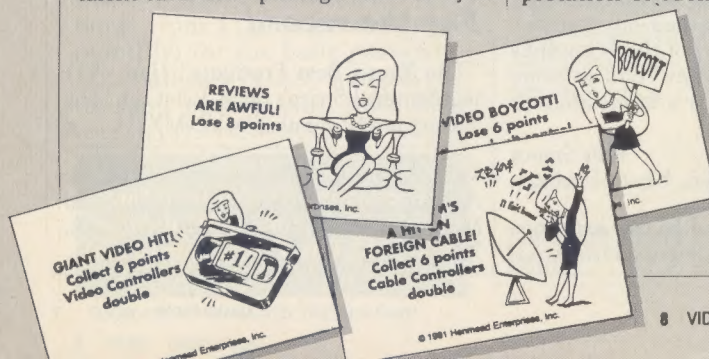
*Let's Buy Hollywood* is widely available at toy, video and department stores.

—Marianne Meyer

## The ultimate movie machine

In an industry that thrives on bells and whistles, laserdisc players remain disappointingly consistent. Spend thousands on a hot player like a Pioneer LD-S2 or a Theta Data and sure, you get a good picture. But once you put in a disc and hit play, there's not much you can do but watch the movie. And what's the fun in blowing thousands on electronic gear unless the gear itself is fun?

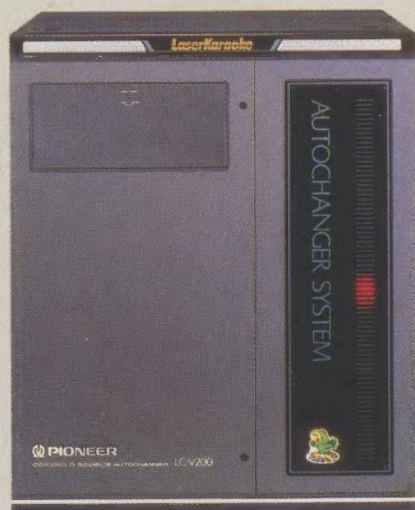
But finally, we've found a high-end laserdisc player that delivers the goods—high performance and more fun than you've had since you got your first car. Hit the play button on Pioneer's \$5,000 LC-V200, and you get the great picture you expect from laserdisc. But what if you change your mind, and decide you're not in the mood to watch *Man Trouble* for the fourth time? No





# TIMESHIFT

TEN YEARS AGO IN VIDEO MAGAZINE



Discs They Are A-Changin': Pioneer's LC-V200.

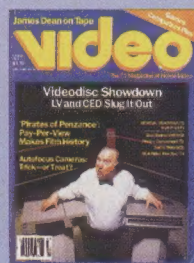
problem—just hit another button, and you get a whole new movie. And if that one doesn't strike a chord, you have 48 more to choose from.

You see, Pioneer has finally brought the concept of the CD changer to CD's big brother, the laserdisc. The LC-V200 provides instant access to up to 50 laserdiscs and CDs. It's intended as a commercial karaoke machine, but we think the button-punching nirvana this product offers will attract more than a few well-heeled home theater buffs.

Just imagine—you could load up *Dick Tracy*, *Terminator 2* and a few other discs that show off your system; test discs like *A Video Standard* for quick tweaking; *Citizen Kane*, *Apocalypse Now* and other movies that warrant viewing several times a year; and a dozen new discs you haven't had time to check out. And you'd still have room for a whole section of Hitchcock or Disney.

The LC-V200 has a separate tray, so you can play a single CD or laserdisc without loading it into the changer mechanism. It also offers an RS-422A interface for connecting to a computer, so you can program up to 100 hours of entertainment. It has side-changing, but no digital effects. Hook up the LC-V200 to a good digital-to-analog converter, and you'll have the ultimate optical disc playback system—a high-priced audio/video toy that even non-videophiles may find addictive. —**Brent Butterworth**

As people start going out (to movies, the theater, concerts) less and less, movie studios and other mirth-makers have to find ways to get into our homes more and more. What's next? It's called pay-per-view, and what you see is what you pay for... **A videogame** is stirring controversy in Suffolk County, New York. *Custer's Revenge* features an almost naked cowboy forcing himself on an Indian maiden. Local legislator Philip Nolan introduced a resolution authorizing the county attorney to "halt distribution of videogames which promote violent acts." The company behind the game then staged a press conference to call the measure unconstitutional. The citizens of Suffolk County might have been best off if they had simply refused to buy it... **Laserdisc has arrived** as a program-distribution medium, and among its biggest attractions is the format's manual frame access (freeze, step, variable, etc.). The catch is that discs must be mastered in CAV mode to make use



March 1982

of these capabilities, and movie companies now prefer the cheaper CLV mode. We believe viewers should have a choice, and we're trying to make a case to the movie studios. ■

## Lettering in academics

When confronted with low grades and plummeting SAT scores, parents often point to television and video as major distractions for underachieving kids. Now a Dallas-based company called Lessonware has developed a learning system that takes advantage of kids' affinity for TV, and of their admiration for major sports stars.

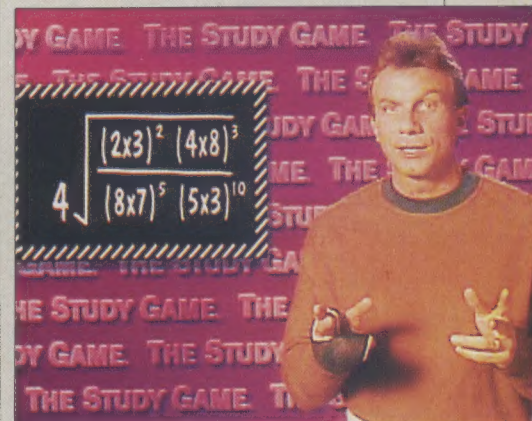
*The Study Game* incorporates a videotape, a student "playbook" and a daily planner into a comprehensive system intended to give children and young

adults the skills they need to succeed in school and beyond. Three \$49.95 editions of the package (one each for kids aged eight to 14, high schoolers and college students) hinge on the idea that learning principles used in athletics can be used to achieve academic success. Celebrities like Magic Johnson and Joe Montana appear in the videos to drive home this point.

We gave the eight-to-14 version a tryout and were generally pleased with the results. After a superfluous opening sequence, it quickly becomes effective. Magic Johnson addresses goal-setting, Wayne Gretzky home preparation, Chris Evert concentration and active reading, and Joe Montana memory skills and visualization. In each case, the specific skills or techniques are demonstrated athletically and academically, and all four segments work well with the play-book.

While there isn't much material in *The Study Game* that's new or innovative, its presentation may make a significant difference in a student's rate of success or failure in school. Parents should remember, though, that no study aid constitutes a panacea for academic ills. *The Study Game* requires a serious commitment from students, and the materials in themselves can't provide all the motivation needed for success. But they offer sound methods and strategies for learning to work hard and efficiently. *The Study Game* can be ordered by calling 800-77-LEARN.

—**Michael O'Brien**

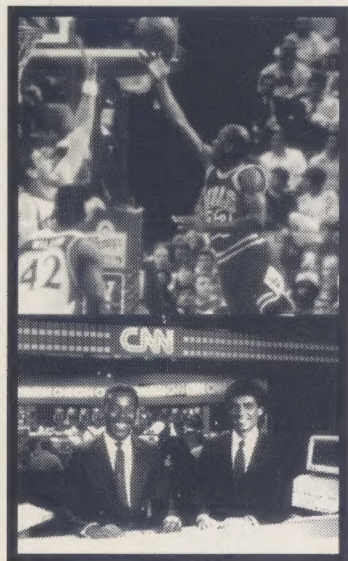


Third and Long: Pro quarterback Joe Montana lends his well-known leadership skills to *The Study Game*.



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**GAZETTE**

### Video Flashes

*The Abyss* powering a number of well-attended THX demonstrations. But these sequences only hinted at what's to come: Late March or early April will bring the release of a laserdisc boxed set of *The Abyss* that features a mind-boggling 40 minutes of unseen footage, all blended back into the film.

Why was THX the first to preview FoxVideo's new *Abyss*? The set will mark the debut of THX's new laserdisc quality-assurance program. Both the new transfer's picture and sound were overseen and approved by the company, and the sleeve will carry a THX logo. The \$99.98 *Abyss* package will



**To the Surface:** A new laserdisc edition of *The Abyss* contains 40 minutes of new footage.

also contain a two-sided bonus disc devoted exclusively to supplementary materials. Watch for a full report on this milestone release in an upcoming issue of *Video Magazine*.

IT WAS A VERY MERRY CHRISTMAS for the nation's video retailers, as all previous holiday sales records were left in the dust. According to research firm Alexander & Associates, consumers bought 55.4 million videocassettes in December, including 19.7 million in the last week before Christmas—a 72 percent jump from the same week in '91. The total for 1992 was an astonishing 375 million. None of these figures includes the many millions of rental tapes sold to stores.

IN AN ADDITION TO THE ELECTRONICS industry's ever-simmering alphabet soup, Thomson announced it has trademarked the initials DSS (Digital Satellite System) for the technology developed to receive DBS pro-

gramming from satellites at the 101-degree location. The trademark letters will appear on all Thomson DBS equipment and on that manufactured by other companies licensed by Hughes.

Another firm that hopes to make its initials a household name—and an industry standard like VHS—is 3DO, the upstart interactive-technology company and multimedia format of the same name backed by Time/Warner, Matsushita and Electronic Arts.

Company president Trip Hawkins predicted the 3DO Multiplayer would become a mass consumer product like the TV or VCR, evoking a sense of *déjà vu* in some observers. Philips executives made the same prediction—almost verbatim—just one year ago at CES in regard to the fledgling CD-I format and player.

HOLLYWOOD, WHICH ONCE went as far as the Supreme Court in an attempt to quell the home video revolution, has gotten religion. It's not unusual for movie stars to make personal appearances at CES, but at this winter's show in Las Vegas some of Tinseltown's biggest power brokers were in evidence too. MCA Chairman Lew Wasserman and president Sidney Sheinberg, among others, attended the introduction of 3DO.

Disney Chairman (and 1992 stock-option champion) Michael Eisner was also spotted eyeballing the prototype direct-broadcast satellite receiver and dish at the Thomson booth. The Disney Channel had just signed on as one of the first programming services for DirecTV, the Hughes DBS system for which Thomson is supplying the dish and decoder.

THE DUAL-WELL VCR MARKET may soon experience dueling dualists. Go-Video, the only company now offering twin-deck VCRs in the U.S., was joined at CES by Vista International, which unveiled a two-well VHS VCR it promises to put on store shelves this spring (see "New Products," page 34). Go-Video CEO R. Terren Dunlap said Go-Video will take legal action if it finds Vista has infringed on its twin-deck patents, which Go-Video has a record of zealously protecting. But Vista chief Steven Abboud fiercely defended his forthcoming VCR. "We have our own design," he told *Video Magazine*, which was "designed around and in a non-infringing position with relation to the Go-Video VCR."





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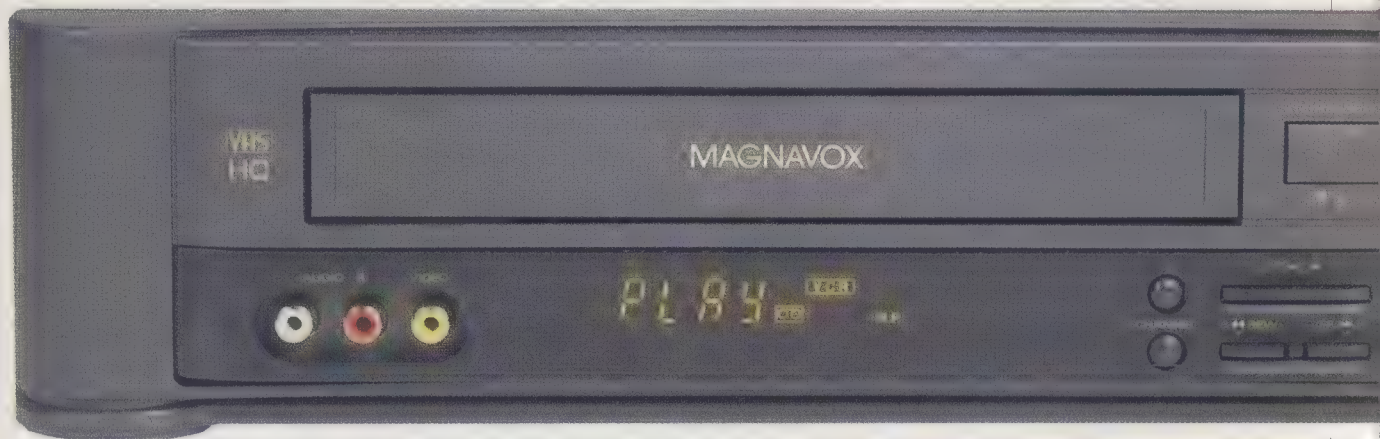
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# VIDEOTESTS



VIDEOTEST  
**673**

## MAGNAVOX VHS VCR

hidden compartments—all controls are exposed.

Magnavox designed its VR9162 VCR for good looks and simplicity. Unlike many VCRs of a few years ago, which used fold-down front panels, the handsome design of the VR9162 doesn't compromise its ergonomics. There are no

This deck is intended mainly for playback of prerecorded tapes. It has no editing features, and it lacks a fancy programming system like VCR Plus. But it has everything you need for home theater use—hi-fi sound, automatic head cleaning, frame advance, variable-speed slow motion and go-to search, which advances the tape to any counter number the user selects. The VCR then plays, stops or turns itself off depending on which button is used to start the process.

It also features skip search, which fast-forwards 30 seconds at the touch of a button. This is great for commercial-

### HIGHLIGHTS

Magnavox's VR9162 VCR won't amaze you with fancy fea-

tures, but it will provide everything you need for home theater at a reasonable price of \$500. Along with hi-fi sound and four heads, it offers an attractive chassis designed for easy operation. Its skip search feature advances the tape 30 seconds for every touch of the button, which is ideal for zipping through commercials on tapes used for timeshifting. The picture is very good at SP, but weak at EP. The audio is good, and ease of use is good to very good, depending on how well you like Magnavox's way of doing things. We rate it good overall.

### Magnavox VR9162 VHS VCR

**Price:** \$500

**Weight & Size (h/w/d):** 9.5 lbs.; 3-5/8 x 14-1/4 x 12 inches

**Tape Format & Speeds:** VHS; SP, LP (play only), EP

**Video Heads:** 4

**Cue & Review Search:** (locking) 9x SP, 27x EP

**Fast Forward/Rewind Time:** approx. 5 min. for 120-min. tape

**Remote Control:** IR wireless with VCR control buttons for power,

skip search, play, rewind/search, fast forward/search, stop, frame advance, pause/still, 10-digit keypad, 100, menu, slow, status, clear, record, OTR, go-to, memo, speed, VCR/TV and 2x play, plus rockers for channel scan, variable slow speed and tracking; dedicated TV control buttons for power and mute plus rockers for volume and channel scan

**Audio:** linear mono, hi-fi AFM stereo

**Jacks:** front—video/stereo audio input; rear—video/stereo audio input and output, RF input and output

**Tuning Method:** frequency synthesis

**Channel Selectors:** programmable up/down scan on VCR, scan plus direct access on remote

**Preset Method:** auto program with add/delete

**Cable Tuning Range:** 125 channels

**Timer:** 8-event/1-year

**Special Features:** still-frame, frame advance, slow motion, speed play, auto head cleaner

**Absent Features:** audio dub, video dub, insert edit, remote

pause jack, indexing, flying erase head, jog/shuttle dial

### RESULTS

**Horizontal Resolution:** 240 lines

**S/N Ratios (dB):** unweighted video—45.3 SP, 38.7 EP; weighted video—50 SP, 47 EP; chroma AM—44.4 SP, 33.4 EP; chroma PM—41.8 SP, 32.4 EP

**Audio Frequency Response:** hi-fi—50 Hz-20 kHz, +0.1/-3 dB, -7.5 dB at 20 Hz; linear (-3 dB)—100 Hz-10

kHz SP, 125 Hz-4 kHz EP

**Hi-Fi Dynamic Range:** 77.8 dB

**Linear Audio S/N:** 41.6 dB

**Audio Distortion:** hi-fi—0.3%, linear—1.1%

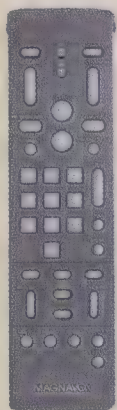
### RATINGS

**Picture:** very good SP, weak EP

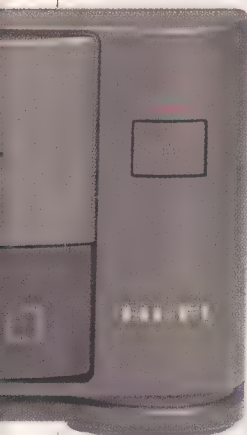
**Audio:** good

**Ease of Use:** good/very good

**Overall:** good







**Camcorder-Friendly:** Magnavox's VR9162 has front-panel video/audio inputs for easy camcorder hookup.

zapping when you're watching a tape of a TV show—four punches will eliminate most commercial breaks.

The VR9162 is a rather tiny VCR, at just 3-5/8 inches high and 9-1/2 pounds. A curved depression along the top front edge makes you think the front panel is curved, although it is really flat. The left end has input jacks for video and stereo audio. At the right are transport controls like play and stop, and power, channel up/down and VCR/TV buttons. You have enough control from the front of the VCR to play a tape and record a TV show, but you can't do much else. To select the input and tape speed, or activate the advanced search and slow-mo-

*continued on page 15*



## FISHER 8mm camcorder

As camcorders have become increasingly capable, they've become increasingly difficult to operate. Fisher's 8mm FVC-10 represents a reaction against this trend. It has very few manual controls and relies on fuzzy logic circuitry for most

camera operations. This design will surely win the hearts of those intimidated by complex electronic products, just as it will probably alienate most sophisticated camcorder enthusiasts.

The FVC-10 is smaller than most shoe-style 8mm camcorders, but a bit larger and slightly heavier than subcompacts. However, its size allows Fisher to use large, easy-to-find controls. In camera mode, you can turn the autofocus on and off, adjust manual focus with a spring-loaded toggle switch, and select auto lock or one of five auto exposure modes. You can't manually adjust aperture, shutter speed or white balance, and there's no fader.

Fisher helps make up for these omissions with the auto exposure modes. In addition to auto lock for normal condi-

## HIGHLIGHTS

In video, product evolution usually means more buttons—and more confusion for the user. Fisher's FVC-10 fights this trend with strong emphasis on ease of operation. Fuzzy logic circuitry handles most of the chores for you. You can zoom, focus manually and access five auto exposure modes, but the FVC-10 does the rest. Picture and audio quality are good, ease of use is very good and overall performance is good. This \$800 camcorder should appeal to those who don't want to bother with adjustments.



tions, there is a sports mode with shutter speeds from 1/60- to 1/250-second (depending on light level) for sports like football; a high-speed shutter mode, which uses speeds from 1/250- to 1/10,000-second to capture fast movements like a golf swing; a close-up mode, which zooms out all the way for macro shots between one centimeter and two meters from the lens; a low-light mode, which boosts gain for a rated one-lux sensitivity; and a flickerless mode, which sets shutter speed to 1/100-second for shooting under fluorescent light in foreign countries.

Besides the manual focus button and toggle, the camcorder has four buttons and one switch on its left side. The switch activates the auto lock mode. One pair of buttons triggers forward and reverse scene search, which lets you



**Basic Eight:** Intended for point-and-shoot operation, Fisher's 8mm FVC-10 has almost no manual controls.



scan a tape while in camera mode. These buttons double for fast forward and rewind in VCR (playback) mode. There are also buttons for stop and play in VCR mode. The stop button doubles as the auto exposure mode selector in camera mode. The manual focus button doubles as the still button for playback.

A camera/off/player switch sits on top of the unit, with buttons that control the counter and the date/time imprinter. The viewfinder swings over a wide range to make shooting from high or low angles easier. The 8x zoom lens has a cleverly designed cap that swings right and locks on a catch when you're shooting. Output jacks for video, audio and DC for the RF converter hide behind a cover on the left side. The camcorder has an earphone jack—a rare feature in such a low-priced model, but useful.

The simple remote control has buttons for run/stop and scene search for camera mode. For playback mode, there are transport controls like stop and play, plus buttons for data screen (which shows the viewfinder information on a monitor), counter reset and counter memory.

## Fisher FVC-10 8mm Camcorder

**Price:** \$800

**Weight & Size (h/w/d):** 1.72 lbs. without battery and cassette; 4-5/8 x 4-5/8 x 10-1/4 inches

**Image Sensor:** 1/2-inch CCD, 270,000 gross pixels

**Lens:** f/1.8; 8x (6-48mm) power zoom

**Filter Diameter:** 37mm

**Minimum Focusing Distance:** 1/2 inch in wide-angle

**Autofocus:** TTL with fuzzy logic and auto macro, powered manual focus

**Minimum Illumination:** 3.2 lux for 50 IRE in auto lock

**Iris:** auto with AE modes for normal, sports, high-speed shutter, close-up, low light and flickerless

**Shutter Speeds (sec.):** normal, close-up and low light—1/60; sports—1/60 to 1/250; auto high speed—1/250 to 1/10,000; flickerless—1/100

**White Balance:** auto

**Viewfinder:** electronic, with diopter and on-screen indicators for transport mode, LP play, counter, memory, AE mode, focus frame, manual focus with prompts, cautions, no tape, tape end, time and date

**VCR Controls:** stop, play, pause, rewind/search and fast forward/search

**Microphone:** mono

**Jacks:** earphone, video/audio out and DC out for RF adapter

**Tape Format & Speeds:** 8mm; SP, LP (play only)

**Video Heads:** 4

**Cue & Review Search:** 7x

**Edit Search:** 1x

**Fast Forward/Rewind Time:** approx. 6 min. for P6-120

**Remote Pause:** only through IR remote

**Remote Control:** IR wireless with buttons for record start/stop, rewind/search, still, onscreen display, counter reset, counter memory, scene (edit) search - and +, fast forward/search, stop and play

**Audio:** hi-fi AFM mono

**Titles/Graphics:** recordable date and time

**Special Features:** still-frame, insert edit, flying erase head, program AE modes

**Absent Features:** frame advance, slow

motion, speed play, audio dub, fade, manual iris, manual white balance, line recording, auto rewind, indexing, titler, manual shutter speed, LANC jack

## RESULTS

**Horizontal Resolution:** 240-250 lines

**S/N Ratios (dB):** unweighted video—42.1, weighted video—46.4, chroma AM—41.6, chroma PM—39.1

**Audio Frequency Response:** 50 Hz-14 kHz, +0.2/-3 dB; -7.3 dB at 20 Hz, -6.9 dB at 20 kHz

**Hi-Fi Dynamic Range:** 63.3 dB

## RATINGS

**Picture:** good

**Audio:** good

**Ease of Use:** very good

**Overall:** good

## TECH TIPS

### Totally hidden features

If you own more than one model of Sony VCR, you may be able to use the remote control from one to activate features otherwise unavailable on the other. For instance, the RMT-V5A remote supplied with the S-VHS SLV-R5 allows owners of the Hi8 EV-S3000 to get jog/shuttle control and left-channel- and right-channel-only audio monitoring. It also allows you to perform PCM audio dub from the remote, a feature normally available only from the EV-S3000's front panel. Be sure to set the command mode of the remote so that it matches that of the VCR. You may find this works with other brands, too.

David Hall  
Apopka, Florida

### Multiroom made simple

If your house or apartment is wired for cable and you have access to the splitter that feeds different rooms, you can use one VCR or laserdisc player to feed any room with a cable hookup. Just switch the cable to the RF output from the

VCR or disc player, and unhook the incoming cable at the splitter. The signal from the video source will feed back through the splitter to each television. Just tune to Channel 3 or 4 (whichever your VCR's RF output is set for). If your home is wired for cable but you don't subscribe, you can use this technique without disconnecting the incoming cable.

John Pessamato  
Williamsport, Pennsylvania

### Sonic boom

If your surround-sound decoder has a subwoofer output, it can be used to create special audio effects for your home videos. The subwoofer output must have a crossover, as found on many decoders by Fosgate, Lexicon, AudioSource and others.

Connect the subwoofer output to an audio mixer, along with the audio cables from your playback deck. Activate the test tone on your decoder, and you'll hear a low, rumbling sound very much like the sound you hear when the Enterprise passes by in *Star Trek: The Next Generation*. This sound is pink noise with everything above the crossover point (typically about 80 Hertz) filtered out.

You can create convincing foley effects by fading the sound in and out with

the audio mixer. The effect can enhance engine and mechanical sounds, and it works great for low-budget, homemade sci-fi epics.

### '60s titles

Resurrect that old rotating fiber-optic lamp for great title backgrounds. Just memorize a title with your camcorder's superimposer, then position the camcorder on a tripod. Aim it at the lamp and manually zoom and focus to get the desired effect. This works best with a dark background and very low ambient lighting. It can also work with lava lamps and other kitschy lights.

John P. Boylar Jr.  
Dover, New Hampshire

### Calling all tipsters

Do you know something we don't about VCRs, TVs, camcorders and other home video equipment? We'll share it with our readers if you share it with us as a "Tech Tip." We'll also give you credit and a \$25 bounty for each tip we publish. Tips should be informative and to the point. Please include your name, address and phone number—and a self-addressed, stamped envelope if you wish your submission returned. Send submissions to Tech Tips, *Video Magazine*, 460 West 34 Street, New York, NY 10001. ■



Operating the camcorder is a bit easier than usual because of the limited number of controls. There is no provision for recording line-level input signals or using an external microphone, and there is no jack for wired remote control. Ease of use is very good. Advanced users will miss manual control options and LANC edit control.

Picture and audio quality are good, the equal of most 8mm camcorders at this price, but not as good as most costlier 8mm camcorders. There is no provision for recording video from line sources, so we measured the FVC-10 from test tapes.

If you're looking for pristine picture quality and advanced features, you'll have to investigate other, more expensive 8mm camcorders. But if fun, economy and simplicity are the virtues you seek in a camcorder, give the FVC-10 a look. Its good overall performance and easy operation may win you over. ■

## VHS VCR

continued from page 13

tion features, you need the remote.

The remote controls the VCR and many brands of TVs. The VCR power and skip search buttons and others for TV control—including power, mute, TV channel and volume—occupy the front. Next are the transport controls, followed by a 10-digit keypad, a channel plus/minus rocker and the menu button. Last are buttons for slow motion, tracking, record, one-touch record (OTR), go-to, speed and a few others.

Overall, Magnavox achieves its goal of simple operation. Even the advanced features are intuitive—experienced VCR users probably won't need the owner's manual. However, there are a few flies in the ointment. The display on the VCR shows clock and operating mode, but not the counter. Ease of use is good to very good depending on how much you depend on having a counter on your VCR.

Picture quality is very good at the SP speed, which is what home theater buffs use most. At SP, the deck is competitive with most other VHS VCRs, but the picture is weak at EP, so if you like to use that speed to record six hours of programs on one tape, look elsewhere.

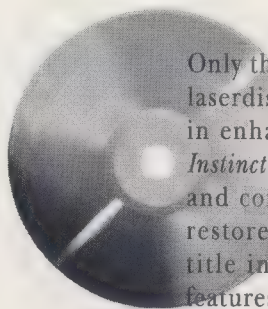
The audio is good, with very good frequency response but so-so dynamic range and low-frequency rolloff below 50 Hertz. Unless you have pretty good speakers, though, you're unlikely to notice that rolloff.

We rate the VR9162 good overall. If you don't need or want lots of fancy features, it's well worth a look. ■

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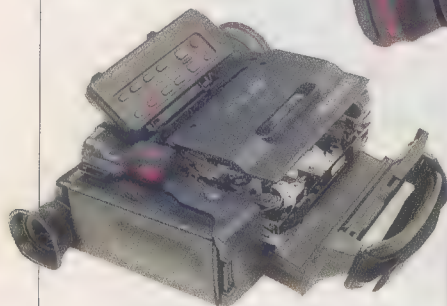
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# VIDEOTESTS

## Crafty Canon:

The UCS3 hides its tape compartment behind a fold-down panel on the right side, and under its clip-on remote control.



VIDEOTEST  
675

CANON

Of all the film camera companies that have entered the video market, Canon has been the most dedicated. Its unique designs keep it on the cutting edge of the camcorder field. Its latest achievement is the UC series,

8mm and Hi8 subcompacts not much larger than a ham on rye. And the latest and greatest of the line is the Hi8 UCS3.

### Canon UCS3 Hi8 Camcorder

**Price:** \$2,799

**Weight & Size (h/w/d):** 1.5 lbs. without battery and controller; 5-1/4 x 3-1/4 x 7-3/8 inches

**Image Sensor:** 1/3-inch CCD, 410,000 pixels

**Lens:** f/1.8, 12x (5.4-65mm) two-speed zoom

**Filter Diameter:** 37mm

**Minimum Focusing Distance:** 1 cm

**Autofocus:** inner-focus TTL with auto macro and manual focus ring

**Minimum Illumination:** 5 lux for 50 IRE in auto lock, 0.5 lux in slow-shutter mode

**Iris:** auto/manual plus 5 AE modes

**Shutter Speeds (sec.):** 1/8, 1/10, 1/15, 1/30, 1/60 (normal), 1/100, 1/250, 1/500, 1/1,000, 1/2,000, 1/4,000, 1/10,000

**Manual Exposure Control:** 17 steps

**White Balance:** auto with lock

**Viewfinder:** electronic, with diopter and indicators for menus, gain up/down, shutter speed, exposure, trigger fade, AE modes, tally lamp, remote sensor, timer recording, timer record menu, line in, operating mode, tape counter, date, time, Hi8, title memory/display, character title, scroll, wipe, digital title mode, auto

wind screen, mic angle, bilingual, edit mode and focus mode

**VCR Controls:** play, fast forward/search, rewind/search, still, stop and counter reset

**Microphone:** stereo with narrow, wide and zoom modes

**Jacks:** ext. mic, headphones, LANC remote, S-video/video/stereo audio input and output, DC out for RFU

**Tape Format & Speeds:** Hi8, 8mm; SP only

**Video Heads:** 4

**Cue & Review Search:** 9x forward, 7x reverse, plus 15x fast search

**Fast Forward/Rewind Time:** 8 min. for 120-

min. tape

**Remote Control:** IR with buttons for camcorder—run/stop, wide-angle, tele and on-screen; for VCR—play, stop, pause/still, fast forward/search, rewind/search, counter reset, tape return and camera mode

**Audio:** hi-fi AFM stereo

**Titles/Graphics:** 2 pages of digital memory with normal, reverse, 8 colors, see-through, scroll, wipe, both pages, alternating and shadow; plus two lines of 16 characters

**Special Features:** still-frame, insert edit, tally off, IR sensor off, re-take, blank tape search, self-timer, flying erase head, auto fade



## HIGHLIGHTS

With the UCS3, Canon adds punch to its popular UC-series camcorder line. The \$2,799 UCS3 improves over last year's UCS1 with a useful set of digital effects and several programmed auto exposure modes. The picture is very good to excellent, audio is very good, ease of use is very good to excellent and overall performance is very good to excellent. It's expensive, but it's probably the most feature-packed subcompact there is.



## RESULTS

**Horizontal Resolution:** camera—450-460 lines; recorder—250 lines 8mm, 380 lines Hi8

**S/N Ratios (dB):** unweighted luminance—43.1, weighted luminance—41.6, weighted video—49, chroma AM—42.9, chroma PM—38.2

**Audio Frequency Response:** 50 Hz-13 kHz, +0.1/-3 dB; -11.1

dB at 20 Hz; -7.7 dB at 20 kHz

**Hi-Fi Dynamic Range:** 78.2 dB

**Audio Distortion:** 0.3%

## RATINGS

**Picture:** very good/excellent

**Audio:** very good

**Ease of Use:** very good/excellent

**Overall:** very good/excellent



found on many editing VCRs of a few years ago. The effects include overlap, which simulates a dissolve by freezing the last frame of a shot and dissolving it into the next shot; close-up, which doubles the magnification of an image; art, which adds solarization effects; and freeze.

The digital circuitry also allows the camcorder to use slower shutter speeds than normal, including 1/8-, 1/10- and 1/15-second. To make these slow speeds work, the digital circuitry collects the light for what would normally be several frames and blends it into one. This creates a strobe effect, but it also lowers the rated light sensitivity to 1/2 lux at the 1/8-second setting. As long as you don't mind the strobe effect, you can shoot in near darkness without a video light.

The UCS3 also adds five programmed auto exposure modes. Each optimizes the shutter speed/iris relationship for a specific type of subject. For example, in portrait mode the iris opens to the widest position the light level will allow, and uses shutter speed to control exposure. This gives the shallowest depth of field, throwing the background out of focus to concentrate attention on the subject.

By contrast, the landscape mode closes the iris to the smallest practical aperture, again varying shutter speed to control exposure. There are also modes for sports, spotlight, sand and snow, and low light. Auto gain-up is used in some modes, but only if the light gets low, because boosting gain adds noise.

This automatic application of principles developed in still photography makes the sophisticated exposure system very attractive to those who don't have photographic expertise. The system is even useful for professionals, because it automates and speeds up operation even if you know all the theory.

In manual mode, you can adjust the iris over a range that varies from the automatic iris setting by minus two stops to plus two stops in quarter-stop increments. If you change shots and want to go past this range, you have to activate the auto iris briefly. This is less convenient than a fully continuous manual iris, but not difficult to get used to.

The UCS3's titler ranks among the most versatile available. It offers two pages of digital memory titling, which memorizes a one-color image of whatever you see in the viewfinder. This is useful for adding printed or handwritten titles in color. It also has a two-line character generator.

Digital memory titles can be scrolled or wiped on and off the screen. They can also be made transparent, which we think looks more subtle and tasteful

than conventional digital titles. Shadows can be added to give them more definition and depth. Image density of the titles can be adjusted, which is useful when you're trying to grab titles in low light—a nearly impossible procedure with most camcorders. Two digital titles can be displayed together, or they may be alternated for animation effects. And of course, digital titles can be in any of eight colors, and reversed. Using these features requires planning but adds tremendously to the appeal of home videos.

Among the UCS3's more conventional features are a 12x lens, an inner-focus autofocus system with fuzzy logic and auto macro, 24-zone auto white balance with lock, hold-down and trigger-operated fade to white, a detachable remote control, and a timer that starts the camcorder in 10 or 30 seconds.

The clock battery is rechargeable, so you never have to worry about it. You can select wind filter and wide, narrow, zoom and normal microphone pickup patterns. A LANC jack makes the UCS3 compatible with many editing controllers.

*continued on page 32*



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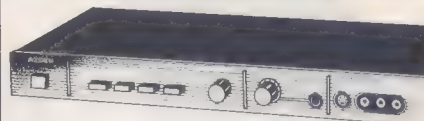
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The new Azden AVS-20 allows you to link all your video components (VCRs, TV, Video Disc Player, Camcorder) through a single component.

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Compatible with all formats (it has separate jacks for S-VHS), the AVS-20 has 4 audio/video line inputs, 1a/v line output, and 1 monitor output. One set of input jacks is located on the front panel for convenience in recording or viewing directly from your camcorder.

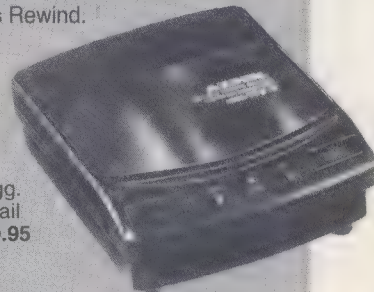
Suggested retail price is \$139.95.  
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# VIDEOTESTS



**Video All the Way:** The LX-900 offers all the features video buffs demand, including auto side-changing and CLV digital effects.

676

## PANASONIC combi player

isn't much different from last year's LX-1000 except that it costs \$300 less. But why fold a winning hand?

The LX-900 uses Panasonic's MASH one-bit digital-to-analog audio conversion, which eliminates the resistor-ladder networks found in multibit

Panasonic has done an awful lot right since it entered the laserdisc player market a couple of years ago. Every player the company has introduced ranks near the top of its class. The company's latest, the LX-900, really

D/A converters and allows even the faintest sounds to be delivered virtually free of distortion.

A digital timebase corrector compensates for vertical and horizontal picture distortion, so vertical edges are straight and crisp and vertical jitter is greatly reduced. Switchable digital field noise reduction cleans up the picture on older movies and noisy transfers. A three-line logical comb filter is used for Y/C separation to feed the two S-video outputs, which may be useful to those who have monitors with S-video inputs. Chances are you're better off using the LX-900's Y/C separator and S-video output than using a composite video cable, but you'll have to try both to be sure.

A digital servo system reduces me-  
*continued on page 33*

## HIGHLIGHTS

Panasonic's LX-900 combi player is a do-everything video machine. It

plays laserdiscs and CDs, it automatically changes sides when playing laserdiscs, and it has digital effects for stills and smooth, clean search, slow motion and speed play from CLV discs. A digital timebase corrector, digital field noise reduction and a MASH digital-to-analog converter for audio contribute to its excellent picture and sound. Ease of use is very good to excellent, and overall performance is excellent. The LX-900 is, plain and simple, a dynamite combi player, easily worth its \$1,100 price. Its picture, sound and effects are matched by few competitors.

### Panasonic LX-900 Combi Player



**Price:** \$1,100

**Weight & Size (h/w/d):**  
20.5 lbs.; 5 x 17 x  
16-3/8 inches

**Disc Formats:** 12- and  
8-inch laserdisc, 5- and  
3-inch CD, 5-inch CD-  
Video

**Cue & Review Search:**  
starts slow, then  
speeds to 30x; CAV  
end to end—40 sec.  
max.; CLV end to  
end—1 min. 45 sec.  
max.

**Slow Motion:**  
7 steps to 1/90x

**Speed Play:**  
three steps to 3x

**Maximum Direct  
Search Time:**  
4 sec.

**Remote Control:** IR  
wireless with jog/shuttle  
dial and buttons for  
power, side A, side B,  
open/close, display, 10-  
digit keypad, 10+, pro-  
gram, random, recall,  
clear, repeat, repeat  
A-B, mode, time mode,

fluorescent display, digi-  
tal/analog/CX, audio  
select, audio level, vid-  
eo select, still/sound,  
strobe (2), art, stop,  
pause, play, speed -,  
speed + and forward/  
reverse pairs for multi-  
speed, still/step and  
skip

**Program Start  
Locator/Index/Cue:**  
chapter/track, index,  
time or frame, A-B re-  
peat

**Audio:** analog AFM  
stereo/dual mono, digi-  
tal stereo/dual mono  
with MASH-type D/A  
converter

**Special Features:** au-  
tomatic side-changing,  
special effects on CLV  
discs, still-frame, frame  
advance, digital TBC,  
digital Y/C separation,  
MASH D/A conversion,  
jog/shuttle dial

### RESULTS

**Horizontal Resolution:**  
425 lines

**S/N Ratios (dB):** un-  
weighted luminance—  
47.7, weighted lumi-  
nance 51.3, unweighted  
video—48.4, weighted  
video 52.7, chroma  
AM—48.4, chroma  
PM—43.2

**Audio Frequency  
Response:** digital—20  
Hz-20 kHz, +0.4/-0.1  
dB; analog—20 Hz-20  
kHz, +2.7/-2 dB

**Audio S/N:** digital—102  
dB (our measurement  
limit), analog—65.6 dB

**Audio Distortion:** digi-  
tal—less than 0.02%,  
analog—0.4%

### RATINGS

**Picture:** excellent

**Audio:** excellent

**Ease of Use:**  
very good/excellent

**Overall:** excellent



**Sinéad O'Connor:**  
Am I Not Your Girl?  
(Chrysalis) 00139 †

**Neil Young: Harvest  
Moon** (Reprise) 00208

**The Doors: L.A. Woman**  
(Elektra) 00215

**The Cure: Wish**  
(Elektra/Fiction) 11116

**Guys And Dolls/New  
Broadway Cast**  
(RCA Victor) 61964

**Billy Ray Cyrus:**  
Some Gave All  
(Mercury) 41711

**Bonnie Raitt:**  
Luck Of The Draw  
(Capitol) 15567

**Enya: Shepherd Moone**  
(Reprise) 53190

**Pat Metheny: Secret  
Story** (Geffen) 82267

**Two Rooms-  
Celebrating The Songs  
Of Elton John & Bernie  
Taupin** (Polydor) 35407

**The Baddest Of George  
Thorogood And The  
Destroyers**  
(EMI) 84002

**Temple Of The Dog**  
(A&M) 31124

**Clint Black: The Hard  
Way** (RCA) 35458

**Carreras, Domingo,  
Pavarotti: 3 Tenors**  
(London) 35078

**Eagles: Greatest Hits  
1971-1975**  
(Asylum) 23481

**Natalie Cole:**  
Unforgettable  
(Elektra) 83452

**The Very Best Of The  
Righteous Brothers:**  
Unchained Melody  
(Verve) 44658

**John Mellencamp:**  
Whenever We Wanted  
(Mercury) 74582

**Michael Penn: Free-For-  
All** (RCA) 20668

**Van Morrison:**  
Tupelo Honey  
(Warner Bros.) 00217

**Suzanne Clani: The  
Private Music Of  
Suzanne Clani**  
(Private) 00225

**Neneh Cherry: Home  
Brew** (Virgin) 00239

**Meltdown:**  
The Birth Of Fusion  
(Rykodisc) 00244

**Mo' Money/Sdtrk.**  
(A&M) 71593

**Beastie Boys:**  
Check Your Head  
(Capitol) 92473 †

**The Smiths: Best...I**  
(Reprise) 24868

**Skid Row:**  
B-Side Ourselves  
(Atlantic) 00127

**Jethro Tull:**  
A Little Light Music  
(Chrysalis) 00140

**Chicago:**  
Greatest Hits 1982-1989  
(Reprise) 63363

**DAS EFX:**  
Dead Serious  
(Atco/EastWest) 25328

**Mötley Crüe:**  
Decade Of Decadence  
(Elektra) 40298

**Shirley Horn: Here's  
To Life (Shirley Horn  
w/Strings)**  
(Verve) 11134

**Emerson, Lake &  
Palmer: Brain Salad  
Surgery**  
(Atlantic) 54608

**The Rascals' Greatest  
Hits: Time Peace**  
(Atlantic) 00357

**Guns N' Roses: Use  
Your Illusion I**  
(Geffen) 25489 †

**Guns N' Roses: Use  
Your Illusion II**  
(Geffen) 25534 †

**Color Me Badd: C.M.B.**  
(Giant) 25479

**Kenny Rogers: 20 Great  
Years** (Reprise) 25449

**David Benoit: Letter To  
Evan** (GRP) 00251

**The Barcelona Games  
Ceremony**  
(RCA) 35167

**Eagles: Greatest Hits,  
Vol. 2** (Asylum) 63318

**Yes: Classic Yes**  
(Atlantic) 50248

**Tom Petty & The  
Heartbreakers: Into The  
Great Wide Open**  
(MCA) 35409

**Kronos Quartet:  
Pieces Of Africa**  
(Nonesuch) 10472

**Linda Ronstadt: 24810**  
Frenesi (Elektra)

**Randy Travis:  
Greatest Hits Vol. I**  
(Warner Bros.) 21091

**Randy Travis: Greatest  
Hits Vol. 2**  
(Warner Bros.) 11125

**Larry Carlton: Kid  
Gloves** (GRP) 02487

**Patty Smyth**  
(MCA) 25090

**David Bowie:  
Changesbowie**  
(Rykodisc) 43693

**Elvis Presley: The  
Number One Hits**  
(RCA) 72190

**Don Henley: The End  
Of The Innocence**  
(Geffen) 01064

**R.E.M.: Out Of Time**  
(Warner Bros.) 24762

**Madonna: The  
Immaculate Collection**  
(Sire) 54164

**Traffic: The Low Spark  
Of High Heeled Boys**  
(Island) 25169

**GRP All-Star Big Band**  
(GRP) 63298

**Bernstein: The Final  
Concert** (DG) 35095

**Moody Blues:  
Greatest Hits**  
(Threshold) 34284

**Neil Diamond:  
12 Greatest Hits**  
(MCA) 84050

**Sinéad O'Connor:  
I Do Not Want What I  
Haven't Got**  
(Chrysalis) 33512

**Bonnie Raitt: Nick Of  
Time** (Capitol) 54410

**The Police: Every  
Breath You Take—The  
Singles** (A&M) 73924

**Peter Gabriel: Shaking  
The Tree-16 Golden  
Greats** (Geffen) 11089

**Paul Simon:  
Negotiations And Love  
Songs 1971-86**  
(Warner Bros.) 20461

**Soundgarden:  
Badmotorfinger**  
(A&M) 05637

**Lyle Lovett: Joshua  
Judges Ruth**  
(MCA/Curb) 10508

**Aerosmith: Pump**  
(Geffen) 63678

**Michael Crawford:  
Songs From Stage And  
Screen** (Atlantic) 53704

**Foreigner: The Very  
Best...And Beyond**  
(Atlantic) 24722

**Van Halen: For  
Unlawful Carnal  
Knowledge**  
(Warner Bros.) 10016

**Suzanne Vega: 99.9° F**  
(A&M) 83406

**Blues Brothers: The  
Definitive Collection**  
(Atlantic) 43711

**The Beach Boys: Pet  
Sounds** (Capitol) 00513

**Mauceri: Hollywood  
Dreams** (Philips) 25299

**Vince Gill: I Still Believe  
In You** (MCA) 21063

**Beauty and the  
Beast/Sdtrk.**  
(Disney) 10780

**Arrested Development:  
3 Years, 5 Months And  
2 Days In The Life Of...**  
(Chrysalis) 25357

**Asia: Then & Now**  
(Geffen) 93358

**Brecker Brothers:  
Return Of The Brecker  
Brothers** (GRP) 00261

**Chieftains: Another  
Country**  
(RCA Victor) 00268

**Siouxsie And The  
Banshees: Twice Upon  
A Time- The Singles**  
(Geffen) 00273

**The Heights/  
Soundtrack**  
(Capitol) 00206

**Roy Orbison: King Of  
Hearts** (Virgin) 00241

**G.E. Smith & The  
Saturday Night Live  
Band: Get A Little**  
(Liberty) 00227

**Mauceri: Rodgers &  
Hammerstein Opening  
Nights** (Philips) 00190\*

**Roxette: Tourism**  
(EMI) 00193

**Television: Marquee  
Moon** (Elektra) 00198

**R.E.M.: Fables Of The  
Reconstruction**  
(IRS/ MCA) 00165

**Grand Puba:  
Reel To Reel**  
(Elektra) 30262 †

**Nine Inch Nails: Broken**  
(Interscope) 00145 †

**Wilson Phillips:  
Shadows & Light**  
(SBK) 40763

**New York Stories**  
(Blue Note/Capitol) 00340

**The Jeff Healey Band:  
Feel This**  
(Arista) 33707

**Kenny G: Breathless**  
(Arista) 54317

**Hi-Five: Keep It Goin'  
On** (Jive) 92879

**Damn Yankees:  
Don't Tread**  
(Warner Bros.) 53663

**Kitaro: Dream**  
(Geffen) 53948

**Red Hot Chili Peppers:  
Blood Sugar Sex Magik**  
(Warner Bros.) 11127 †

**Travis Tritt: t-r-o-u-b-l-e**  
(Warner Bros.) 44828

**Exposé (Arista) 74158**

**Faith No More:  
Angel Dust**  
(Reprise/Slash) 23736 †

**Al B. Sure!:  
Sexy Versus**  
(Warner Bros.) 24876 †

**Robert Cray:  
I Was Warned**  
(Mercury) 82335

**George Strait: Pure  
Country** (MCA) 83064

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Peter Cetera: World Falling Down (Warner Bros.) 63423

Les Paul with Mary Ford: The Best Of The Capitol Masters (Capitol) 63765

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Olivia Newton-John: Back to Basics-The Essential Collection 1971-1992 (Geffen) 25334

Betty Carter: It's Not About The Melody (Verve) 00173

Mr. Big: Lean Into It (Atlantic) 24821

Starship: Greatest Hits (RCA) 90270

Fleetwood Mac: Greatest Hits (Warner Bros.) 00796

Kathleen Battle At Carnegie Hall (DG) 35091\*

Al Jarreau: Heaven & Earth (Reprise) 65697

Bob Marley: Legend (Island) 53521

Dr. John: Goin' Back To New Orleans (Warner Bros.) 53246

Garth Brooks: Beyond The Season (Liberty) 93578

Battle: The Bach Album (DG) 73670

Tom Cochrane: Mad Mad World (Capitol) 11024

Mirvins: Nevermind (Geffen) 15600

Bryan Adams: Waking Up The Neighbours (A&M) 35175

Rod Stewart: Downtown Train (Warner Bros.) 10708

k.d. lang: Ingénue (Warner Bros./Sire) 44370

Frank Sinatra: The Best Of The Capitol Years (Capitol) 00242

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The Best Of Vince Gill (RCA) 00155

Izzy Stradlin And The Ju Ju Hounds (Geffen) 00272

Little River Band: Greatest Hits (Capitol) 00274

Beverly Hills 90210 (Giant) 00180

The Go-Gos: Greatest Hits (I.R.S./A&M) 50315

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Vanessa Williams: The Comfort Zone (Wing/Mercury) 25066

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Mary J. Blige: What's The 411? (Uptown/MCA) 30845

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The Cars: Greatest Hits (Elektra) 53702

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James Taylor: Greatest Hits (Reprise) 23790

Van Morrison: Moondance (Warner Bros.) 64585

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Horowitz At Home (DG) 25211

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Tevin Campbell: T.E.V.I.N. (Qwest/Warner Bros.) 35412

David Sanborn: Upfront (Elektra) 11104

Kennedy: Vivald! The Four Seasons (EMI Classics) 43419

Tom Petty: Full Moon Fever (MCA) 33911

U2: War (Island) 24619

Alannah Myles: Rockingham (Atlantic) 53616

Huey Lewis & The News: Sports (Chrysalis) 44448

Fleetwood Mac: Rumours (Warner Bros.) 24025

After 7: Takin' My Time (Virgin) 14776

George Harrison: Best Of Dark Horse, 1976-1989 (Dark Horse) 80307

Jimi Hendrix: Experience: Live At Winterland (Rykodisc) 63850

Joe Cocker: Night Calls (Capitol) 60071

Eurythmics: Greatest Hits (Arista) 20611

Jethro Tull: Thick As A Brick (Chrysalis) 01023

Steve Winwood: Chronicles (Island) 34501

Grease/Sdtrk. (Polydor) 35125

Curtis Stigers (Arista) 02038

INXS: Live Baby Live (Atlantic) 52528

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# NEW TECH '93

NEW AND NOTEWORTHIES FOR A NEW AGE

◆ VIDEO  
BREAKTHROUGHS

◆ AUDIO  
INNOVATIONS

◆ AWESOME  
ACCESSORIES

AN ADVERTISING SUPPLEMENT  
TO VIDEO MAGAZINE

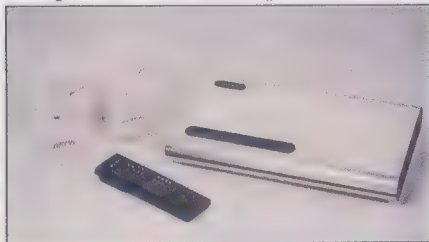


## BOSE ENCOUNTER

*New technology in an elegant package brings a dynamic multi-room dimension to audio systems.*

■ The common perception of a stereo system is four or five bulky black rectangles stacked on top of one another with an assortment of blinking lights and knobs. And if you wanted to hear the stereo in other rooms, you would either have to crank it way up or get a set of headphones with a very long cord. Bose, however, has changed the face of audio forever with their Lifestyle™ music system.

The Lifestyle music system is comprised of the Lifestyle music center, replete with CD player and AM/FM tuner packed neatly into a stylish and compact case, the comprehensive RF



*The Bose Lifestyle Music System*

remote control, and Bose's popular powered Acoustimass® speakers. Together these components bring superior sounds to every room in the house while unobtrusively adding to



*The Bose Lifestyle Music System adds style to any room in addition to providing dynamic sound reproduction for both music and the home theater.*

the decorum of the room they are located in.

The CD player and AM/FM tuner in the music center have all the usual features found on dedicated units. The CD player has a triple-beam laser system, track programming, and an "Intro" mode that permits the preview of 1 to 59 seconds of every track on a disc. The AM/FM tuner has a wide dynamic range and offers a combination of 30 AM or FM presets.

The music center's most unique feature, however, is its ability to allow two sources to played simultaneously. If one person wants to listen

to the CD player, another person in a different room could enjoy the radio. Or, for home theater enthusiasts, one person could be using the system's superior sonics for television viewing while someone else takes advantage of one of the other components. It's like having two complete systems in one.

The included remote control is ideally suited to the system. It operates via radio frequencies, so it can go through walls, around corners, and operate outdoors. All of the important functions are placed in the palm of your hand and you can even control both zones independently.



## CAMCORDER QUARTET

*Azden gives small camcorder users freedom of choice.*

■ Azden, a leading manufacturer of video accessories, has added a unique lens to their ever-expanding product line — the TR-3037. Compact camcorder users who bought their camera for easy portability yet find themselves dragging extra lenses all over the place will find the TR-3037 ideal for them because it is actually four lenses in one.

The TR-3037 comes as a two-piece set which is able to be connected together. The smaller lens is a 0.5X wide angle that, when reverse, becomes a 1.5X tele. Similarly, the other lens is a 2.0X lens that, when connected to the first lens, becomes a 3.0X tele. It has a 37mm thread and a suggested retail of \$149.95.

Unburden yourself of extraneous accessories and check out the TR-3037 four-in-one lens. For more information, contact the Azden Corporation at (516) 328-7500.



The final component, the powered Acoustimass speakers, allow the music center to have its compact size. The music center does not have any amplifiers — that job is left up to the speakers, whose tiny cubed size belies its real power. Looking at the easily concealed speakers it is hard to believe that they have a 100-watt amplifier and two 50-watt amplifiers built-in. On top of that, they feature electronic and dynamic equalization, as well as an adjustable reflecting design that increases the spaciousness of sound. To expand the system to other areas, Bose's optional Lifestyle speaker system, with its built-in volume control, amplifiers, and equalizers, are recommended.

The Lifestyle music system sells for \$1848. For more information, call 800-444-BOSE.

## EIGHT WITH ENOUGH

*Now you can have everything in an 8mm camcorder at an affordable price.*

■ Samsung's new SCX953 is a terrific new compact 8mm camcorder that has all the features you'll want.

"The time is past for consumers to pay overblown prices for products that underdeliver in quality and features." That's the word from Samsung's marketing manager, Jon Lezon, regarding the new full-featured camcorder from the company. "The SCX953, completely manufactured in Samsung's own factories, is a top-of-the-line camcorder," he goes on to say.

While taking advantage of 8mm's superior picture and sound capabilities, this new camcorder offers an 8:1 power zoom ratio with f/1.8 lenses for the creative videographer. The camera automatically focuses on any scene including situations that provide only 2 lux of light, and you have the option to manually focus to suit your needs and taste. For extremely

## SOUND INVESTMENT!

*Now Hear This (NHT) brings award-winning technology to the home theater.*

■ NHT's VT-1 video system is a superior speaker package that is designed to bring out the best sounds in any home theater. The system is built around NHT's award-winning VT-1 video tower loudspeaker. With its Tuned Column Loading technology and low-frequency response, the VT-1 video tower makes a strong base for the system. The VT-1C center channel speaker, the SW2P powered subwoofer, and the HDP-1 hybrid dipole surround speaker complete the powerful package. Together, these components add a dynamic effect to any viewing room. For more information, call NHT at 1-800-NHT-9993.

dark situations, the camcorder is equipped with a hot shoe to accommodate an external video light without wires. White balance is also either automatic or manual.

The images are captured on a 1/3-inch CCD (Charged Coupled Device) that provides 270,000 pixels of picture power. The iris focuses automatically and there are five shutter speeds ranging from 60 to 4,000. The SCX953 also allows you to smoothly fade both audio and video, and the built-in titler allows you to superimpose and store a page of data in up to eight colors.

Sound is AFM Hi-Fi stereo and the unit sports a built-in stereo

microphone. Editing features include a flying erase head and edit search.

Transport operation can be easily handled from the card-size wireless remote and on-camera controls are well laid out and ergonomic from the tele/wide rocker to the transport controls. All functions are clearly displayed via menus in the 0.6-inch electronic viewfinder which swivels about 90 degrees.

This camcorder weighs in at just under two pounds and it's palm-sized and comfortable to hold. It even comes with a handy shoulder strap and the standard lithium battery gives you an hour of straight shooting power.



*Although compact and lightweight, Samsung's SCX953 packs a lot of features.*





## COLOR MY WORLD

*Videonics lets you digitally improve your videos.*

■ Once upon a time, digital video processors were a luxury only professional videographers and affluent amateurs could afford. Now, thanks to Videonics, the advantages of digital processing are available to the average consumer.

The company's Video Equalizer is the only digital processor on the consumer market.

A digital enhancer improves the quality of video copies, reducing noise or snow and sharpening the picture. The Equalizer can adjust the brightness, contrast, color, and tint. It can add dazzling special effects such as negative, sepia tone, or posterization ("paint") effect. It's the only processor with independent control of the three television primary colors (red, green, and blue). The Digital Paintbrush, a feature unique to Videonics, allows the user to change some of the colors on the screen without changing the entire screen. The unit includes an audio mixer as well.

Probably the most amazing aspect of the unit is the price — with all its features and performance, the Equalizer carries a U.S. suggested retail price of \$349.

With a camcorder, a modest editing system (such as Videonics's EditMaker or Thumbs Up), and the Video Equalizer, home video moviemakers can create images as dazzling as the pros. For more information, contact Videonics at 800-338-EDIT or 408-866-8300.

Other features include time lapse recording, program AE (Auto Exposure) modes, and automatic time/date stamp. Suggested retail for all this is a surprisingly affordable \$1099.95.

## SMART TELEVISIONS GO TO THE FRONT OF THE LINE

*No matter what type of TV you may be in the market for, Magnavox has a brand new line that gives you freedom of choice and value.*

■ Magnavox has begun the year with a whole new line of color televisions, including 13 new models. The majority of the sets feature Magnavox's "Heads Up" universal remote, "Smart Window" Picture-

In-Picture and stereo sound.

The new additions include one 20-inch, three 25-inch and two 31-inch models.

The Heads Up universal remote is a hand-held unit designed by the Philips Industrial Design Group in Knoxville, TN. The buttons are arranged to make it easy for you to make adjustments while your eyes remain focused on the screen.

The Smart Window Picture-In-Picture system features "Action Freeze", which saves and freezes the main picture in the P-I-P screen without having to activate the P-I-P feature. Magnavox offers the most models with Picture-In-Picture in the industry, according to the company.

The units that feature stereo sound capabilities come equipped with dbx noise reduction. And several of the new units feature front jack panels with multiple A/V connectors making them perfect for the home theater.

Other features found on the new



*The CS5161 from Magnavox is just one model in an impressive line that sports features like Smart Window Picture-In-Picture and the Heads Up universal remote.*



## NEW TECH '93

TVs include multi-color on-screen graphics, total remote menu tuning, comb filters, on-screen clocks and sleep timers.

The RP2577C is a 25-inch table model that features stereo sound, Smart Window with Action Freeze, TV/VCR/Cable Heads Up universal remote, audio/video inputs and sleep timer. It retails for \$749.

For the big picture, Magnavox is offering the 31-inch CS5516A stereo console, which is housed in a rich wood cabinet and is also equipped with Heads Up, A/V inputs and the addition of bi-lingual menus. It lists for \$1299.

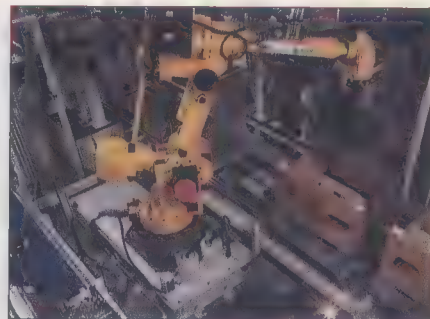
For the smaller room, the RD1395 13-inch portable model features a 25-button remote, AC/DC operation, sleep timer, audio mute, alternate channel and A/V inputs. Suggested retail is \$399.95.

The 20-inch RS2086 comes with ■ Heads Up universal remote stereo sound with SAP (Secondary Audio Program Channel) decoding and dbx, sleep timer, audio mute, alternate channel, A/V inputs, variable audio out, comb filter and reset capabilities. Retail price is 499.95.

At \$649.95, the CP4381 25-inch-er includes Heads Up, Smart Window, Action Freeze, stereo with dbx and SAP capability, sleep timer, audio mute, alternate channel, A/V inputs, comb filter, and a bi-lingual menu.

Of the 27-inchers, the top-of-the-line CP4772 features stereo with dbx and SAP, comb filter, Heads Up remote, Smart Window, Action Freeze, sleep timer, audio mute, alternate channel, A/V inputs, and variable audio out.

These are just a few of the many models Magnavox is currently offering. So if you're looking for a new television, be it a large screen monitor/receiver, a small extra for the guest room, or anything in between, Magnavox's new line for 1993 has what you're looking for.



*Automation helps get the job done.*

the future of television production.

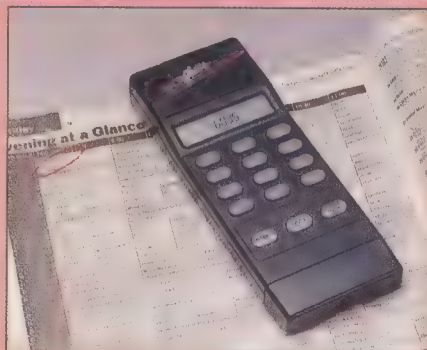
The upgrade makes the facility one of the most automated and efficient facilities of its type anywhere in the world. And, although the improved factory has added 15 handling robots, 22 assembly robots, and 30 pieces of automated testing equipment, the skilled Thomson assembly workers and technicians still play major roles in the production of big-screen direct-view and projection televisions. The combination of technology and people skills has helped boost Thomson's projection TV market share some 300 percent over the past three years.

In addition to the 35 percent increase in productivity, the new technology also offers the chance for the plant to expand its production to the latest advances in TV technology, including Thomson's CinemaScreen 16x9 widescreen models that capture the full panorama of movies as they are filmed.

## 16x9 In Bloom

*Thomson's historic Bloomington, IN, assembly factory demonstrates the future of television technology.*

■ For over 50 years, the Bloomington, Indiana factory of Thomson Consumer Electronics Inc., whose brand names include RCA, GE, and ProScan, has been producing television sets for distribution all over the world. In fact, America's first commercial color television, the RCA CT-100, was produced at the factory in 1954. Today, the time-honored facility has been rewarded with a multi-million dollar technological facelift — launching the plant into



**VCR Plus+**  
Life should be so simple.™

## VCR Plus+ 1-2-3.

*The amazing device that makes programming your VCR as simple as 1-2-3.*

■ The VCR Plus+ is perfect for anyone who's ever missed their favorite show. They'll find it's the fastest, easiest way to tape the programs they want to see.

Simply punch the PlusCode™ numbers published in *TV Guide* and most newspaper listings, for the shows you want to watch. VCR Plus+ Instant Programmer does the rest.

It automatically turns on your VCR, changes the channel (even on your cable box), and records the program for you.

All of which makes VCR Plus+ Instant Programmer something anyone can use. It's available at stores everywhere. For more information, call 800-432-8271





*Despite the automation upgrades in Bloomington, human pros still play a major role.*

James E. Meyer, Senior Vice President, Product Management, said, "We're prepared to deliver widescreen TV receivers thanks to Thomson's \$30

million investment at Bloomington." Meyer adds that the company's \$75 million investment in new facilities and manufacturing equipment at Thomson's

Marion, IN, tube plant has also played a large part in making the company an industry leader in the production and marketing of high-end color TVs.

Commitments in the magnitude of the Bloomington and Marion investments are necessary to assure American-based facilities a strong competitive position in the global consumer electronics industry, noted the Thomson executive.

"The real story of Bloomington," added Meyer, "is not so much about color TV production as it is about the evolution of technology in television manufacturing. It's the story of a 50-year-old assembly plant that has evolved into a leading edge facility that will figure prominently in the future wave of product development."

So, just as the once-and-future factory churned out groundbreaking color televisions nearly 50 years ago, it will again be part of video history in the decade of the nineties.



## NoMEM™ & MORE

*Get the most out of your camcorder with Lenmar's performance products.*

■ Two new products from Lenmar Enterprises help you keep your mind off your batteries and on your shot — right where it belongs. These products, the Beltpak™ and the QwickCharger Plus™, give you unprecedented convenience and control over all your power needs.

The Beltpak makes that lightweight camcorder you bought even lighter, while simultaneously giving you more power. The Beltpak is a no memory (NoMEM) battery that does not need discharging before recharging and includes a strap that comfortably fits around your waist. A plastic molded battery housing attaches directly to the camcorder, giving you the power and run time of a large battery without the burdensome weight.

The 6-volt Beltpak comes with a one year warranty and is available in two models, the LP4500 (4.5Ah) and the LP6500 (6.5Ah), which offer a three-to-four hour and a five-to-six hour run time, respectively. There are Beltpaks

available for 28 different brands, including Canon, Sony, Panasonic, JVC, Hitachi, and RCA camcorders. In addition to camcorders, the Beltpak is also ideal for other high-consumption devices such as the Sony Watchman and Fujix's portable video projectors.

When it comes time to charge your batteries, at home or in the car, Lenmar's QwickCharger Plus battery charger/reconditioner makes it fast and easy. Not only does the QwickCharger Plus discharge and charge in one continuous cycle, but it also has a "charge only" feature for NoMEM batteries. Furthermore, overcharging is not a problem with the automatic shutoff function and it can accept virtually all compact format camcorder batteries, including the Beltpak.

Whatever your battery needs, whether they be nickel cadmium or NoMEM, camera-connected or waist-worn, Lenmar is the source for performance products.



## THE M&K HOME THX® AUDIO SPEAKER SYSTEM

*The ultimate home theater speakers for the demanding audiophile*

■ M&K Sound's Home THX Audio speaker system represents the state-of-the-art in loudspeakers — a system designed for the most critical audiophile music reproduction that is capable of the demanding dynamic requirements of home theater.

Since 1974, M&K Sound has led the audio industry in recognizing and implementing numerous speaker performance parameters critical to the lifelike reproduction of music, voice and sound effects. These include wide dynamic range; low driver coloration, time domain and pulse accuracy; very low baffle coloration; controlled directivity; flat frequency response *at the listener's ears*; low bass and subsonic energy

reproduction by subwoofers; transient optimized crossover network and driver design; and more.

Incorporating all these parameters, the M&K Home THX Audio speaker system has a unique capability for reproducing the substantial sonic energy now found on film soundtracks. This new standard of lifelike reproduction, with its tremendous dynamics and impact, significantly increases listener excitement and involvement.

This system continues M&K Sound's industry leadership in the fields of high-end loudspeakers, subwoofers, and both analog and digital audiophile recording. It delivers the unmatched dynamics, exciting transient reproduction, and precise tonal accuracy that have made M&K Sound the optimum choice for both music and home theater reproduction for nearly two decades.

M&K's top-of-the-line satellite speaker achieves unprecedented musical accuracy and transparency by using M&K's proprietary new Transmission Line Open-Back Dome Tweeters, new 6 1/2-inch



*M&K's Home THX speaker system brings cinema realism into the home theater.*

## TAKE YOUR PICK

*HBO-1, HBO-2, HBO-3, Cinemax-1, and Cinemax-2. What WILL You Do?*

■ The answer is: Call **NBO** — “Name Brands Only” at 1-800-346-6466 because once you discover you can sit down to watch a movie with as many as *EIGHT* selections and/or special events from HBO and CINEMAX alone, you'll want NBO's FREE catalog of Satellite Home Cable TV Systems. With a Satellite Home Cable TV System and about \$100 annual subscription to

HBO/Cinemax, you'll find more premium programming than you can imagine. *And that's not all.* Almost every show is produced with digital and Pro-Logic surround audio with the highest resolution video. Others, like the Disney Channel and Showtime/The Movie Channel, offer similar multiple channel selections.

At NBO — “Name Brands Only”, an industry leader in direct sales of satellite TV and home theater components, you'll learn how really inexpensive it can be to get the right components for a great satellite TV home theater, including the programming at discount prices. And if you prefer, you'll even get more for your money with an easy payment plan too (o.a.c.).

The thrill of premium programming events in full digital and Pro-Logic stereo is easily affordable for everyone. You've heard about home theater...let NBO deliver the best of selection and technology to you too. Call 1-800-346-6466 for their FREE catalog.



woofers, an audiophile grade crossover, and a trapezoid-shaped cabinet with special internal and external treatments.

**MX-5000 THX Powered Subwoofer:** Producing prodigious amounts of articulate and "fast" bass output, this Push-Pull Dual Driver

subwoofer combines a 400 watt RMS power amplifier (with dynamic headroom in excess of 700 watts!) in a sealed-box enclosure with two state-of-the-art M&K-designed 12-inch subwoofer drivers to provide awesome levels of bass.

**SS-500 THX Surround**

**Speaker:** Using the same tweeter and a 5-inch woofer precisely matched to the extraordinary S-5000 THX, the SS-500 THX delivers identical transient and dynamic capabilities — in a very compact cabinet size.

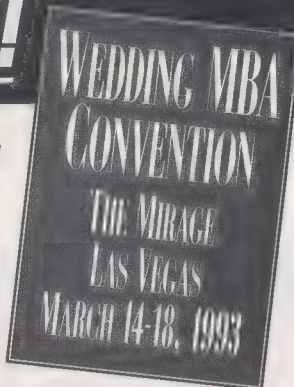
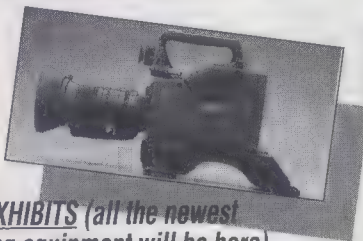
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M&K's S-5000 L/C/R Satellite, MX-5000 400 watt RMS Push-Pull Dual Driver Powered Subwoofer, and SS-500 Surround speaker define the state-of-the-art for both audiophile music listening and home theater reproduction. For the whole package, contact Miller & Freisel Sound Corporation, 10391 Jefferson Blvd., Culver City, CA 90232 310-204-2854, extension 500.

## IF YOU CAN MAKE ONLY ONE VIDEO CONVENTION IN 1993, THIS IS THE ONE!

**P**ositively dedicated to helping you make money in wedding video with seminars on door-busting promotions that really bring in the brides without draining your wallet. **PLUS:**

- **BUDDY PASS** (register before March 7th and bring your spouse or someone else for FREE!)
- **COMPETITION CASH** (enter your best wedding video work and you might win \$1000 Best of Show Award)
- **WIN A THREE-CHIP CAMERA** (over \$20,000 in equipment and coupons will be given away including a three-chip camera!)
- **EQUIPMENT EXHIBITS** (all the newest and most exciting equipment will be here)
- **THE MIRAGE** (stay at the beautiful and exciting Mirage Hotel and Casino for a Special WMBA rate of just \$75/night\*)
- **SEMINARS, SEMINARS, SEMINARS!** (learn off-season survival, the "nuclear" close, secrets to pump up the volume, double your sales with photography and much, much more!)



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## LISTEN CLOSELY!

*Infinity — the future of multi-channel home entertainment*

■ Infinity, internationally acclaimed for superior quality loudspeakers, has been breaking new ground in the multi-channel home entertainment arena. Infinity speakers excel at recreating a live musical performance and reproducing all the elements of a video soundtrack. With families of speakers ranging from the compact Micro II and Infinitesimal 4 through ERS in-wall speakers and the new Reference Standard series along with the premier group of Kappa loudspeakers, Infinity products are voice-matched to create a system synergy for an unequalled home theater experience that will meet the most exacting demands of audio technology today as well as tomorrow.



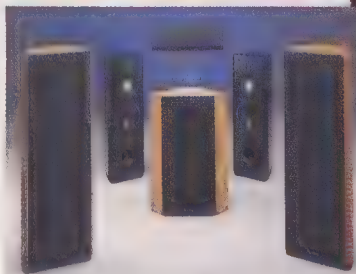
# VIDEO SHOWCASE

## LISTEN CLOSELY!

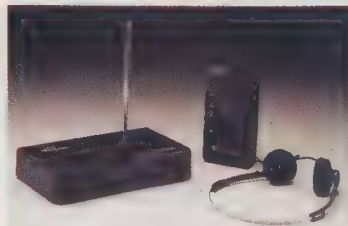
### Kappa Loudspeakers

A dynamic experience in home theater sound awaits you with Infinity's internationally-acclaimed Kappa loudspeaker line. Comprised of four powerful voice-matched components and a companion line of subwoofers, the Kappa family delivers commanding home theater effects as well as vibrant music reproduction. The Kappa Video speaker, used as a center channel, adds realism to home theater by focusing dialogue where it belongs — on the video screen. When utilized as a surround speaker (side or rear), the Kappa Video produces seamless effects with stunning ambiance. Employ the line's flagship Kappa 8.1, or Kappa 7.1, or Kappa 6.1 for the essential front or rear channel sound, add either Infinity's SSW-210 or SSW-212 self-powered subwoofer for staggering low frequency response, and create a panoramic system synergy for unsurpassed multi-channel home entertainment.

To find out more about auditioning the Kappa family, contact Infinity Systems, Inc., at 9409 Owensmouth Ave., Chatsworth, CA 91311; Tel: 818-407-0228.



CIRCLE SHOWCASE #1



## HEAR YE!

### GREAT SOUND FOR THE HEARING IMPAIRED

Chaparral, a leading manufacturer of sophisticated home entertainment products, has come up with the perfect entertainment solution for the hearing impaired — the dB50 assistive listening device. The dB50, a wireless personal listening system, lets the hearing impaired enjoy audio/video programming without blasting the sound throughout the room. It uses Chaparral's EquaTone™ stereo technology, which provides tone adjustment for the left and right ear individually and in full stereo. It can be used anywhere in your house or yard within a 150-foot range. And you can tune the compact wireless receiver to all FCC-designated listening broadcast frequencies, and listen at the level that's ideal for you while family and friends listen to normal TV sound.

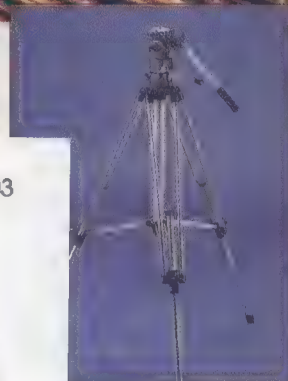
To hear more, call Chaparral at 800-435-7253.

CIRCLE SHOWCASE #2

## NHT VT-1 VIDEO SYSTEM

## THE BOGEN 3140

VS9303



an affordable quality provides remarkable braced, all-aluminum

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## NEW TECH '93

woofers, an audiophile grade crossover, and a trapezoid-shaped cabinet with special internal and external treatments.

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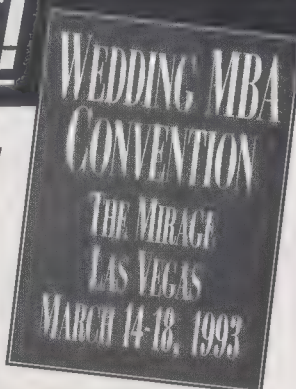
• **EQUIPMENT EXH** and most exciting

• **THE MIRAGE** (sta Mirage Hotel and of just \$75/night\*)

• **SEMINARS, SEM** season survival, ti pump up the volun photography and r

**1993 WEDDING**

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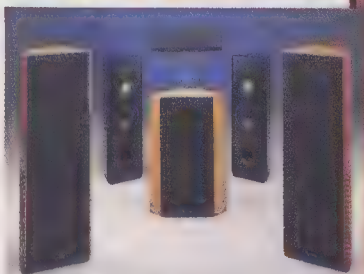
# VIDEO SHOWCASE

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To find out more about auditioning the Kappa family, contact Infinity Systems, Inc., at 9409 Owensmouth Ave., Chatsworth, CA 91311; Tel: 818-407-0228.



CIRCLE SHOWCASE #1

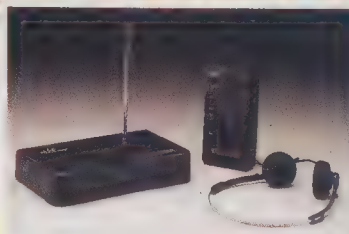
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home entertainment products, has come up with the perfect entertainment solution for the hearing impaired — the dB50 assistive listening device. The dB50, a wireless personal listening system, lets the hearing impaired enjoy audio/video programming without blasting the sound throughout the room. It uses Chaparral's EquaTone™ stereo technology, which provides tone adjustment for the left and right ear individually and in full stereo. It can be used anywhere in your house or yard within a 150-foot range. And you can tune the compact wireless receiver to all FCC-designated listening broadcast frequencies, and listen at the level that's ideal for you while family and friends listen to normal TV sound.

To hear more, call Chaparral at 800-435-7253.



CIRCLE SHOWCASE #2

## NHT VT-1 VIDEO SYSTEM

### Bringing Out The Best In Movie Sound

Now Hear This, Inc. (NHT) has introduced a superior home theater sound system that is built around their award-winning VT-1 video

tower loudspeaker. The compact VT-1 cabinet delivers the low frequency response that movies demand through its proprietary Tuned Column Loading technology and wide horizontal dispersion for flexible placement.

Also included in this powerful package is the matching VT-1C center channel speaker, the SW2P powered subwoofer and the HDP-1 hybrid dipole surround speaker. The result is a dynamic system that adds a new dimension to video viewing.

For more information, contact Now Hear This at 537 Stone Rd., Bldg. E, Benicia, CA 94510; tel: 1-800-NHT-9993.



CIRCLE SHOWCASE #3

## THE BOGEN 3140 CINE/VIDEO TRIPOD

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Combining strength and versatility with easy portability in an affordable quality tripod, Bogen's 3140 Tripod provides remarkable rigidity with double strut, center-braced, all-aluminum construction.

Lightweight, only 11 lbs., 6 oz., it extends to 73 inches with the Mini Fluid Head (as shown) and folds to a compact 32 1/2 inches for easy travelling. It's also available in black anodized.

For complete information, contact Bogen Photo Corporation, 565 East Crescent Avenue, Ramsey, NJ 07446-0506 Telephone: 201-818-9500



CIRCLE SHOWCASE #4





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## Hi8 CAMCORDER

*continued from page 17*

The UCS3's unusual design makes it fairly easy to hold steady — just sandwich it between both hands. However, those with large hands should try it in the store. Because the zoom rocker rides low, long fingers have to bend completely over to reach it.

The difference in feel between the UCS3 and competing models from Sony, Hitachi and other companies is purely subjective. However, we feel the slim, square design of the UC-series camcorders makes them the easiest to pack and carry.

Canon thoughtfully added a large LCD display to the left side, which shows most of the operating modes. This makes operation easier because you can see the controls and their effects, instead of groping for buttons while you look in the viewfinder. Many advanced features are controlled through a nearby select wheel with a shift button inside it.

Above all, these improvements make the UCS3 easier to operate than its predecessor. The big clearly labeled shift and select controls make selections of features hidden in menus on the UCS1 more accessible on the UCS3. There are dedicated buttons for the titler, so you'll probably discover it without reading the manual. Play, stop, fast forward and rewind buttons share functions with some camera controls, like focus and white balance.

Some options are accessible only through the menu system. They are a little more difficult to use because you often forget they are there. These include functions like the timer, some digital title options, daylight-saving time adjustment, tally light on/off and IR sensor on/off. Taken one at a time, any of the options is easy to use, but there are so many you may forget which are available and when to use them. It takes both reading the manual and practice to become familiar with them. Ease of operation is very good and becomes excellent with practice.

Picture quality is very good to excellent, competitive with most Hi8 camcorders. Audio quality is very good. Overall, we rate the UCS3 very good to excellent. If its design attracts you, try out the features in the store. If you want the features, the UCS3 is a good choice — you can't get them elsewhere except in very large camcorders like the L1. If you don't want the features but like the feel of the UC-series camcorders, you might check out the UCS2, a simpler, \$1,699 Hi8 model.



# COMBI PLAYER

continued from page 18

chanical variation that affects the picture. Digital memory provides special-effects pictures from all laserdiscs. Panasonic has devised a method of scanning with almost no picture distortion, and that makes search less disturbing. Full jog/shuttle dials on both the player and the remote make scanning and most of the other picture effects easier to use.

The digital effects include still, step, multispeed playback, still with sound, art effects and strobe. You probably won't use the art effects, but the strobe is useful—it offers a less jerky picture on 2x and 3x playback than the conventional speed play mode. On the video part of five-inch CD-V discs, it delivers the same picture effects as with LDs and, of course, it plays CDs.

The video mode button on the remote accesses two special picture settings. The night setting lowers brightness and adjusts contrast for viewing in darkness. The retro setting creates a nearly black-and-white effect.

It has all the search and programming features found on most combi players. Indicators on the player and switchable onscreen displays tell you what is going on. There is even an optional onscreen display of audio output level. The only feature it lacks is edit playback, found on many Pioneer players, which lets you transfer CD audio to audio tape, stopping at the point where you should turn the cassette over.

The LX-900 looks pretty much like any other combi player. The front panel has the usual playback and search controls, plus a jog/shuttle dial. The shuttle ring lets you access all forward and reverse playback speeds; the jog dial lets you step forward and backward frame by frame. There is also a headphone jack with a level control, and switches to activate features like side-changing, noise reduction and display off. The disc tray seems much sturdier than those on most other combi players, which have been getting a bit flimsy.

The rear panel has two sets of S-video/video/stereo audio outputs, plus an extra video/mono audio/DC out group for use with an optional RF adapter. The adapter lets you use the LX-900 with TV sets that have no video input. There's also a Toslink optical digital output for use with external D/A converters, and receivers and preamps that have digital inputs.

The remote control edges are gently rounded and countered to fit the hand. There is a jog/shuttle dial near the rear. The remaining controls are divided into

four groups of buttons. There's nothing unusual about them—all controls you need are included.

Using the player for standard playback is very easy. Turn on the power, open the player, insert a disc and close the player. Play is automatic. Like other players with auto side-changing, it switches to side B of laserdiscs after playing side A. For video applications chapter skip, scan, intro scan and search get you to any point you want. Ease of operation is very good to excellent.

Picture quality is excellent, right up there with the best laserdisc players we've measured. Audio quality is also excellent.

To evaluate the sound of the LX-900 subjectively, we compared it with Pioneer's \$1,200 CLD-D701 combi player, which is the LX-900's closest competitor, and a Rotel RCD-965AX CD player, a \$500 model that has won the hearts of budget-conscious audiophiles. We found the Panasonic somewhat more musical than the Pioneer. Voices sounded smoother, and detailed, high-frequency sounds like tambourines and cymbals had extra sparkle and more clearly defined sonic images. The Rotel clearly outperformed both combi players, though, with a much smoother sound, and hardly a trace of the harshness often attributed to digital audio.

We rate the LX-900 excellent overall. The only combi player we can think of that might top it is Pioneer's CLD-95, and that costs \$2,000.

## TECH TIPS

### Jitter fixer

Foam insulation strips for window air conditioners can help keep vibration or unexpected jolts from impairing your VCR's picture. Cut the strips as long as the VCR is deep, and place one under each side. This can also enhance ventilation and cooling under the VCR.

Earl Wagner, Jr.  
Arkadelphia, Arkansas

### Titling tip

You can use a PC-type computer for video titling even if you don't have an NTSC video board. Set your screen resolution to 640 by 480, put the camcorder on a tripod and shoot images off the computer monitor.

Robert Taylor  
Dunwoody, Georgia

## BUYER BEWARE

Fraudulent phone tricks can cost you money.

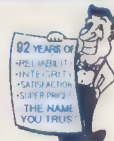
### Phone fraud tip-offs.

Beware of phone sales tactics with these characteristics:

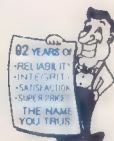
- overemphasizes free merchandise
  - unauthorized dealers
  - pressures you to buy before a deadline
- And remember, if it sounds too good to be true, it probably is.*

## BUYERS GUIDE

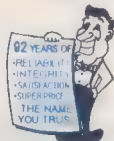
**Q.** Who can you call and give your credit card number to with confidence?



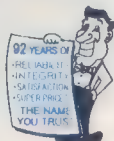
**Q.** Who is the world's largest camera, electronic and computer department store?



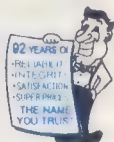
**Q.** Who has only factory fresh merchandise?  
Nothing Refurbished!



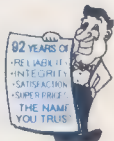
**Q.** Who has the largest selection of Direct Factory Authorized Brands?



**Q.** Who can you call for experienced and knowledgeable sales staff?



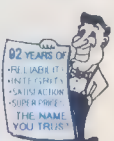
**Q.** Who guarantees you the lowest purchase price?



**Q.** Who can you call for prompt and speedy shipment?



**Q.** Who gives you a 10 day money back guarantee?



**Q.** They all come and go, but who has been here for 92 years?

**ANSWER**

TO FIND OUT WHO THIS 92 YEAR OLD RETAIL GIANT IS, TURN TO PAGE 62

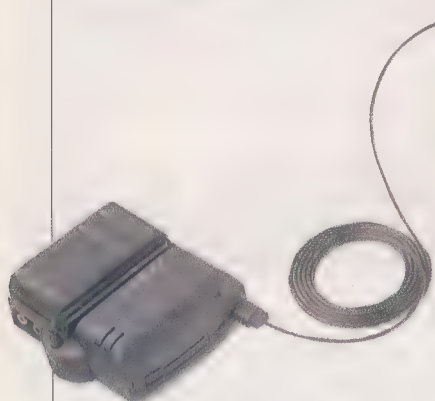


# NEW PRODUCTS

BY BRIAN CLARK

## A CES sneak preview

The video industry is thrusting its flashiest foot forward at the annual Consumer Electronics Show in Las Vegas just as this issue goes to press. Manufacturers plan to introduce plenty of new products and new technology. Here are some of the highlights. Look for a full report in next month's issue.



### ▼ THOMSON'S WIDE CHOICE

Thomson is introducing its 16:9 CinemaScreen TVs in two 34-inch models, the RCA console pictured here and a ProScan table model. The sets, available now in some areas, feature two tuners, offering split-screen viewing of two programs. While viewing a 4:3 image, a picture-outside-picture feature displays three smaller screens that can be monitored and swapped with the main picture. Both models have Dolby Pro-Logic and are priced at \$4,999. (For additional information, circle 156 on the Reader Service Card.)



### ▲ VIDEO YOU CAN WEAR

The Virtual Vision Sport, due in April, consists of a unique visor with a video viewing device and a belt pack that holds a TV tuner, a battery and connections for other video sources. The five-ounce visor projects an image that seems to float in space several feet in front of the viewer, allowing the viewer to focus on either reality or the image. Virtual Vision of Seattle makes it for a price expected to be less than \$900. (For additional information, circle 158 on the Reader Service Card.)



### ▲ PIONEERING A NEW FORMAT

Developed with Sega and NEC, Pioneer's new LaserActive combi, due this summer, includes a port for any of three optional modules designed for new and existing disc formats. The Mega-LD pack plays forthcoming Mega-LD discs and existing Sega Genesis CD games. An LD-ROM<sup>2</sup> pack accesses LD-ROM<sup>2</sup> discs and NEC TurboChip game cards. A LaserKaraoke pack turns the unit into a karaoke player. Prices were not available at presstime. (For additional information, circle 159 on the Reader Service Card.)

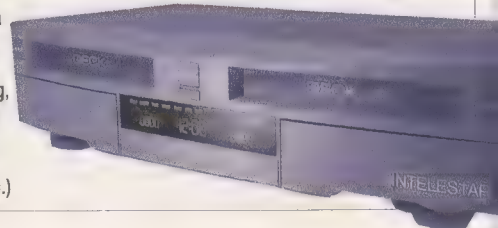


### ▼ SHARP AND WIDE

Sharp showed a wide 16:9 direct-view TV set it will begin manufacturing later this year. The set operates in three modes—normal viewing, cinema and zoom. Cinema mode fills the screen if the source material is widescreen. Zoom mode converts a 4:3 image into a 16:9 aspect ratio. The picture-in-picture feature requires a VCR or external tuner. (For additional information, circle 155 on the Reader Service Card.)

### ► VHS & VHS

The Intelestar dual-deck VCR DDV-500 from Vista International features two VHS tape wells and an economical price of \$499, which includes a one-year parts and labor warranty. Not just for dubbing, the deck is programmable for off-the-air recording. Vista, which is based in Tempe, Arizona, says the VCR will be available this summer. (For additional information, circle 157 on the Reader Service Card.)





# Two Reasons To Trade In Your Speakers Now!



The Bose Acoustimass-5 Series II speaker system includes Direct/Reflecting\* cube speaker arrays and a hideaway Acoustimass bass module (not shown).

## 1 The Bose® Acoustimass®-5 Series II speaker system. Technology that sets the standard for purer sound with even smaller size.

The Acoustimass-5 Series II speaker system uses Bose patented Acoustimass speaker technology



to simultaneously overcome the placement limitations of large speakers and the performance compromises of conventional small speakers.

We believe its combination of full fidelity sound and small size give you the best reason to trade up from your present speakers.

*"In fact, the more I use Acoustimass speakers, the more amazed I am."*

—Julian Hirsch, Stereo Review

## 2 A \$100 trade up allowance from your Bose dealer.

For a limited time, our participating dealers nationwide will give you at least \$100 off the regular price when you trade up to the new Bose Acoustimass-5 Series II speaker system or an Acoustimass-7 home theater speaker system.

**Bonus!** Get 50% off the price of a pair of Bose 101<sup>®</sup> speakers for rear channel use when you buy an Acoustimass-7 system.

To find out more about this limited time offer, and for names of Bose dealers near you, call toll-free:

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# HOME THEATER

BY BRENT BUTTERWORTH

## Zenith's PV890X: home theater for the price of a big TV

As home theater grows, the field seems to be splitting into two camps: the high end and everybody else. One of the big differences between the two camps is the type of monitor each prefers. High-end guys insist that front-projection is the only way to go, while everybody else says rear-projection—or even direct-view—is just fine.

I always fell in the second group. I thought front-projection sets were too expensive, too dim and too much trouble. But I was wrong.

There really is a front projector that is a practical alternative to rear-projection sets—Zenith's \$3,999 PV890X. After seeing it outperform many more expensive projectors at last year's Infocomm show and hearing several custom installers rave about it, I was curious to see how the PV890X would stand up to my favorite laserdiscs.

Russ Herschermann, a custom installer based in Ignacio, California, set up the projector for me. The process usually takes a couple of hours and lots of patience. First the projector must be focused, then each of its three tubes must be converged, or aimed at precisely the same point.

But was it worth the effort! The PV890X produced a dazzling picture—the colors were right on and the picture was as sharp that of the best rear-projection sets. The look reminds me of film—it doesn't exhibit the exaggerated brightness and contrast typical of video images. Herschermann says this is because, like film projectors, front-projection sets project onto a screen, rather than through a screen as rear-projection sets do. It's not a super-bright picture, but with all the lights off that doesn't matter much. And the picture doesn't have the pixelated look produced by most LCD projectors.

Best of all, it's a big picture. We used a Da-Lite screen measuring 10 feet diagonally, big enough to make me feel I was in a real theater, not just a home theater. The effect is great on movies, especially letterboxed laserdiscs—you get the same angle of view you would experience in most movie theaters. A big picture also looks much more realistic than a medium-sized one when used with a

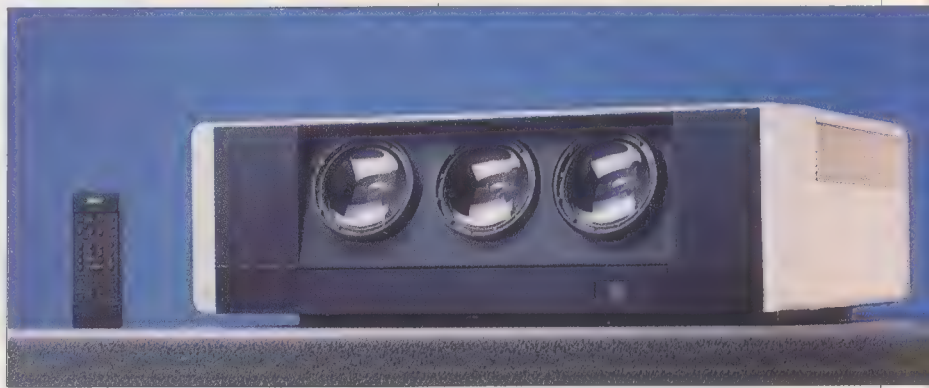
good surround-sound system. And videogames like *Super Mario Kart* take on a virtual-reality effect that can actually make you queasy.

Once installed, the PV890X is just as easy to use as any TV set. Unlike most projectors, it has a TV tuner and a stereo sound system built in, and it even has picture-in-picture. You wouldn't want to use the sound system to watch *Terminator 2*, but it's fine for *The McLaughlin Group*. The PV890X uses the same remote control as other Zenith TV sets, with onscreen menus for most functions, so anyone in the family can operate it.

Unlike rear-projection sets, front projectors don't take up much space. If you have one built into a coffee table or mounted on the ceiling, you'll never notice it until you turn it on.

In a similar situation, you can do as he did and install the set yourself. But unless you're very comfortable working with electronics and don't mind spending a whole weekend on the job, don't consider it.

Runco offers its own heavily modified versions of the PV890X: the \$5,495 Cinemapro Digital 750T and the \$4,895 Cinemapro Digital 750 (which has no tuner or picture-in-picture feature). They have shielded high-voltage power supplies that eliminate a ringing effect commonly seen on the left side of the PV890X's picture, and can be set to produce pictures up to 25 feet diagonally. At last year's Custom Electronic Design and Installation Association (CEDIA) show in Dallas, I saw two of the 750s stacked up and converged together for extra brightness. The projectors ran outdoors, at night, and the 25-foot pic-



**Projection Power:** The PV890X includes a built-in TV tuner with PIP and stereo speakers.

Front projection definitely isn't for everybody, though. The biggest problem is that you need a completely dark room. If you plan to use your home theater only at night, this should be no problem—you could even get a small direct-view set to use during the day. But if you like to kill afternoons with a good laserdisc, you'll need at least a couple of layers of dark drapes over your windows.

Front projectors demand professional installation, which can be a problem for those in rural areas. I recently spoke with an Ohio reader who desperately wanted a front-projection set, but because the nearest big city is 120 miles from his home, he couldn't find an installer willing to do the job. If you're in a simi-

lar situation, you can do as he did and install the set yourself. But unless you're very comfortable working with electronics and don't mind spending a whole weekend on the job, don't consider it.

If you're considering a big-screen set, you should definitely give the PV890X or the Cinemapro a look. You may find the picture too dim for your tastes, and you may prefer the plug-in-and-play convenience of a rear-projection set. Or you may find the look surprisingly realistic and the size absolutely addictive. I, for one, am now sold on front projection. Now all I have to do is figure out how to make this thing work in a 12-by-15-foot studio apartment!



# Push the envelope!

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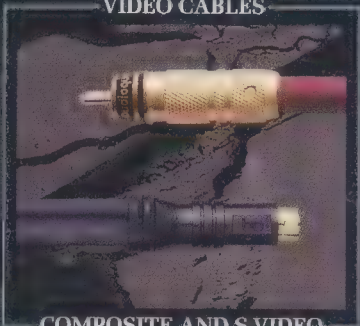
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INTERCONNECT CABLES



SEVEN MODELS

VIDEO CABLES



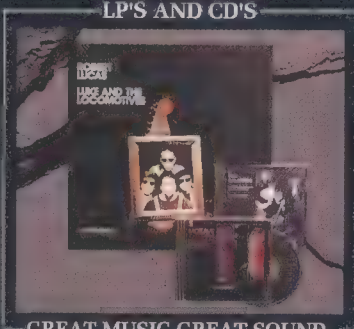
COMPOSITE AND S-VIDEO

ULTRACONNECT



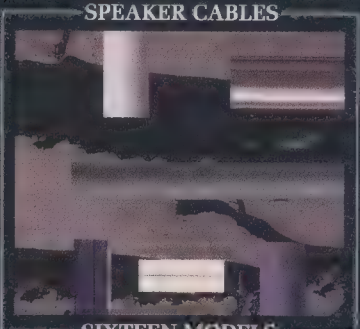
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# VHS TAPE TESTS

*Our 1993 guide to your best bets in blank tape performance.*



In the 13 years since the introduction of VHS, videotape manufacturers have made tremendous progress. Tapes we rated excellent in 1982—*Video Magazine's* first blank tape test—couldn't touch the tapes made today. And today's tapes cost about a quarter as much!

To discover exactly how blank tape has improved, we tested 36 of the latest VHS tapes (from 13 manufacturers) evaluating them for video and audio performance, incidence of dropouts and consistency between batches. The performance of the tapes is generally good, but three 120-minute tapes stand out—Fuji A/V Master, Maxell Black Magnetite HGX Black and TDK EHG HiFi. Seven others follow very closely: BASF EQ-200, JVC EXG, JVC Pro Hi-Fi, Scotch EXG Pro/Camera, Polaroid Supercolor HG, Sony V High Grade and TDK HD-X Pro.

We also looked at VHS-C tapes (see sidebar) and tested a variety of blank S-VHS, 8mm and Hi8 videotapes, which we'll report on fully in next month's issue.

Don't just rush out and buy one of the top three tapes, though—consider your needs, and read the charts accompanying this article carefully. Some tapes that didn't make the top 10 may be stronger in one area of performance that is important to you. And in some cases, only a tenth of a decibel (dB) decided a tape's ranking. We favored video performance in making our choices, since most people who are choosy about tape use hi-fi VCRs, and VHS tape varies lit-

tle in hi-fi audio performance.

Before we started the tests, we asked manufacturers for four samples of each grade and thickness of tape they offer. We sorted the samples to make sure we had tapes from different production batches. By testing tapes from different batches, we can determine the efficacy of a manufacturer's quality control.

We tested three samples of each tape for their video signal-to-noise ratio (S/N), chroma AM S/N, consistency, audio S/N and audio frequency response performance. We used the fourth sample to test each tape's dropout count. Unless

See next month's issue for the second part of our 1993 Tape Tests, covering blank tapes in the S-VHS, 8mm and Hi8 formats.

you're a longtime video enthusiast, these terms may be confusing, so we'll explain each in the text below. Look also at the individual chart for each tape in the following pages. The performance ratings for each tape, from excellent to poor, are based on our measurements as applied to the scale noted in the accompanying "Key To The Tapes."

● **Dropout count.** Dropouts—the black or white horizontal streaks you occasionally see in a video picture—are the most obvious flaws of videotape. They are caused by areas on the tape that lack sufficient magnetic coating to store the video signal, or by debris on the tape. In 1982, we considered fewer than 15 dropouts per minute to be a measure of excellent performance. Today, a tape must have fewer than four 15-microsecond dropouts per minute to earn a rating of excellent.

In the charts on the following pages, the dropout count is expressed as two numbers. The first is for 15-microsecond

dropouts and the second for five-microsecond dropouts, which are more numerous. The lower the numbers, the better the performance.

● **Video noise.** Mild video noise makes a picture look grainy or textured in areas that are supposed to be smooth. In its worst form, it appears as the snow you get when you tune to a TV channel for which there is no broadcast signal. Since all tape adds some noise, we chose a tape as our reference standard for performance. The difference between our reference standard and each tape is measured as the ratio of signal to noise in decibels, expressed as a positive number (earning, in most cases, a good to excellent rating) when the S/N ratio is better than the standard, and a negative number (usually a fair to poor rating) when the ratio is below the standard.

● **Color noise.** There are two types of color noise, chroma AM and chroma PM. The former affects the intensity of a color, the latter its shade. Chroma PM noise doesn't vary as much in videotape (so it's not displayed in the charts), but chroma AM noise varies considerably. If a tape's magnetic particles are overly sparse or dense, the recorded color signal level can be too high or too low. The error is noise, and is expressed in the charts in the same way as video noise.

● **Consistency.** Performance should not vary from cassette to cassette. Consistency should always be as high as possible. Inconsistent tapes can't always deliver their specified levels of performance—you don't know what you're getting until you try it. This characteristic is most important to those who use several different source tapes when editing. We judge consistency by variance in the video S/N from batch to batch.





To get the highest consistency, you should buy as many tapes as you can at once—at the same store and at the same time. This increases your chance of getting tapes from the same batch.

Incidentally, batches that do not meet a manufacturer's minimum quality standard are often sold as unlabeled tape. These tapes do not carry the VHS logo you see on the front of your VCR. Instead, the letters VHS are simply printed on the sleeve in a conventional typeface. We don't recommend buying these tapes.

We also judge the balance of each tape. To do this, we look at how close its various performance ratings are to each other. In some cases, a tape that performs well in most areas but has one serious flaw produces a less pleasing picture than a tape with more modest, but more consistent performance. Why? Because that one flaw can prove particularly annoying, especially if it's color noise. By looking at our charts, you can easily determine each tape's overall balance for yourself. For

## Choosing A VHS-C Tape



If you own a VHS-C camcorder, you can use our VHS results to find the perfect tape for you. VHS-C tapes match their full-sized counterparts so closely there's no need for a separate series of tests.

Although early VHS-C tapes were cut from the same stock as VHS tapes, they did display slight differences in performance. However, manufacturers now recognize the need for all tapes sharing brand and grade designations to perform comparably. They either carefully select the tape stock used for VHS-C, or modify formulations to achieve consistent performance within grades. We tested VHS-C samples from JVC, Panasonic, Scotch and TDK and found the performance of each to be extremely close to that of full-sized tapes of the same brand and grade, usually within the range of normal variation among batches.

—LB

well-balanced tapes, the tinted areas in the charts are fairly rounded.

One of the biggest surprises we've encountered when testing tape is the small difference among them in hi-fi audio performance. There's little variation in frequency response, noise and distortion—your VCR will largely determine the sound quality when you use VHS hi-fi tracks. Dropouts, however, have as deleterious an effect on hi-fi audio as

they do on video.

For these reasons, we base our audio ratings entirely on linear track audio. Most people who own hi-fi VCRs seldom use the linear audio tracks, and thus shouldn't be too concerned about the audio performance of tape. Those who use mono VCRs or VHS camcorders (most of which are not hi-fi) should be very concerned about videotape audio performance. We measure two aspects of audio performance:

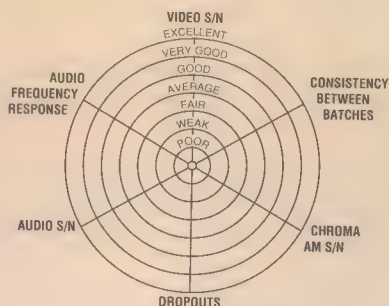
• **Audio frequency response.** To understand frequency response, imagine two singers, an amateur and a pro. The range between the lowest and highest notes the amateur can hit is only two octaves. But an operatic tenor can sing clearly over a four-octave range. We could say the tenor has a greater frequency response, because he can produce a broader range of frequencies.

We determine linear audio frequency response by finding the points at the top and bottom of the audio range where the signal drops by three decibels. The frequency responses noted in our charts are the same for mono and stereo linear tracks.

• **Audio noise.** You've probably noticed the hiss you hear when you listen to audio tapes and CDs made from old master tapes. This is audio noise. It can be almost inaudible on the hi-fi tracks of a videocassette, but on the linear tracks, it's always audible. We measure and express it in much the same way as video noise and chroma noise. Since we know of only two VCRs sold in the last four years with stereo linear audio, our measurements are for mono audio. ▶

## Key To The Tapes

Tapes were rated using six key performance characteristics on a scale ranging from excellent to poor and graphically represented in accompanying charts. The values corresponding to the rating scale's seven levels are listed below.

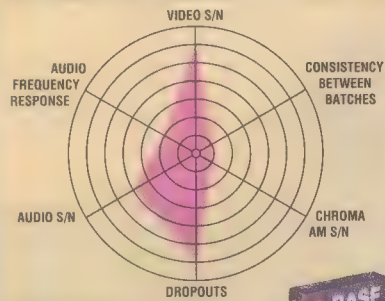


	Video S/N <sup>1</sup>	Chroma S/N <sup>1</sup>	Audio S/N <sup>1</sup>	Consistency Between Batches <sup>2</sup>	Dropout Count <sup>3</sup>	Audio Frequency Response <sup>4</sup>
Excellent	+0.7 or more	+1.1 or more	+0.9 or more	0	0 to 4	100 to 12,500
Very Good	+0.5 to +0.6	+0.7 to +1	+0.6 to +0.8	0.1	5 to 9	100 to 11,000
Good	+0.2 to +0.4	+0.3 to +0.6	+0.3 to +0.5	0.2	10 to 14	100 to 10,000
Average	-0.1 to +0.1	-0.2 to +0.2	-0.2 to +0.2	0.3	15 to 19	100 to 9,000
Fair	-0.4 to -0.2	-0.6 to -0.3	-0.5 to -0.3	0.4	20 to 24	100 to 8,000
Weak	-0.6 to -0.5	-1 to -0.7	-0.8 to -0.6	0.5	25 to 29	100 to 7,500
Poor	-0.7 or less	-1.1 or less	-0.9 or less	0.6 or more	30 or more	100 to 7,000

<sup>1</sup>Variation in decibels from performance of an average tape. <sup>2</sup>Difference between highest and lowest video S/N, in decibels. <sup>3</sup>Average number of total dropouts. Numbers in text refer to numbers of five- and 15-microsecond dropouts. <sup>4</sup>Measured in Hertz.



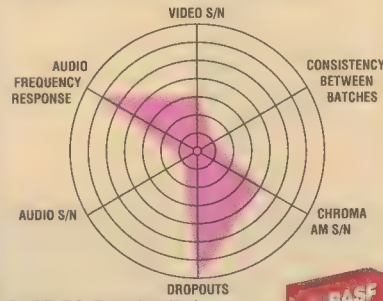
## BASF Extra Quality T-120



BASF EQ T-120 is very good on dropout count (8/18) and video S/N. Audio S/N is average, audio frequency response is weak, and both consistency and chroma AM S/N are poor. Balance is poor and overall performance is below average.



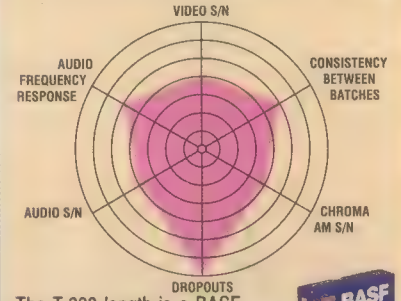
## BASF Extra Quality T-160



BASF EQ T-160's 4/8 dropout count is excellent, and its audio frequency response is very good, but ratings of average for chroma AM S/N, fair for video S/N and poor for both audio S/N and consistency make it a below-average tape.



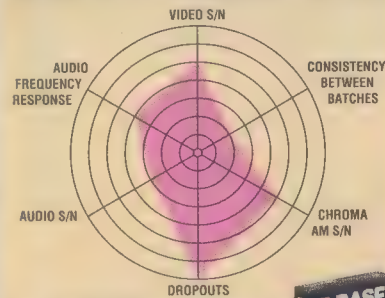
## BASF Extra Quality T-200



The T-200 length is a BASF exclusive. This tape is excellent on the dropout count (2/4), good on audio frequency response and consistency, and average on video S/N, chroma AM S/N and audio S/N. It rates average to good.



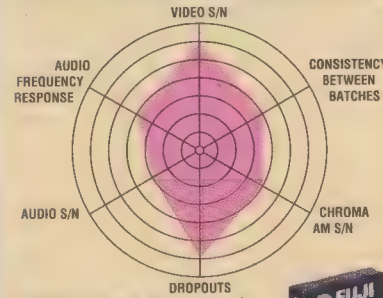
## BASF Super High Grade T-180



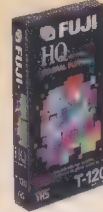
BASF SHG T-180 is excellent on the dropout count (1/2, tied for second best) and good on both video and chroma AM S/N. It is average on audio frequency response, fair on audio S/N and weak on consistency, but fairly well-balanced overall.



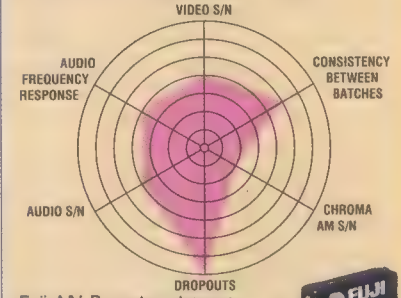
## FUJI High Quality T-120



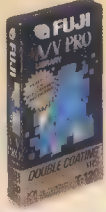
Fuji's HQ T-120 is very good on video S/N and the dropout count (9/13), and average on chroma AM S/N, audio frequency response and consistency between batches. Even though audio S/N is only fair, it is well-balanced and above average.



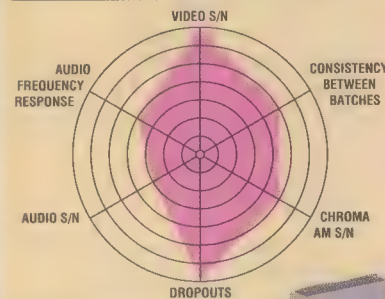
## FUJI A/V Pro T-120



Fuji A/V Pro rates strong on the dropout count (4/8), with good consistency. Video S/N, audio S/N and audio frequency response are all average, and chroma AM S/N is weak. Except for chroma AM, it is a well-balanced, average tape.



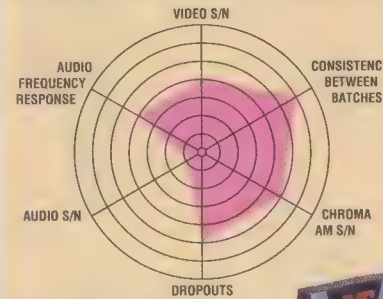
## FUJI A/V Master T-120



Fuji A/V Master ties for first on video S/N and has an excellent dropout count (2/4). It is good on chroma AM S/N and consistency, average on audio frequency response and fair on audio S/N. It is well-balanced, with a great picture.



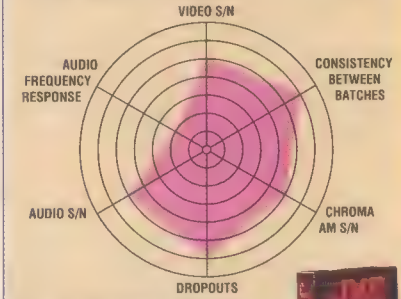
## JVC XR T-120



XR is JVC's only ferric-oxide tape. It achieves very good consistency, rates good on chroma AM S/N and the dropout count, and average on video S/N and audio frequency response. Except for poor audio S/N, it is above average.



## JVC SX T-120



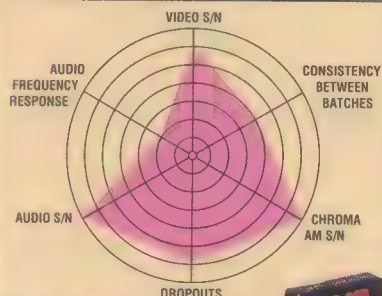
SX is JVC's basic grade of black magnetite tape. It rates very good on the dropout count and consistency, and achieves good video S/N, chroma AM S/N and audio S/N. Its audio frequency response rating is the only weak spot.





## VHS TAPE TESTS

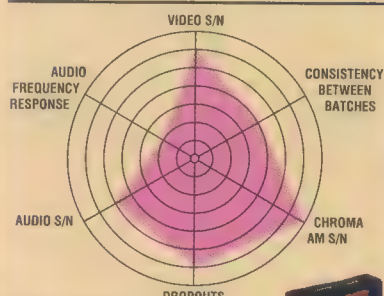
### JVC EHG T-120



JVC EHG has the best chroma AM S/N and the third-best audio S/N ratings. Video S/N and dropout count are both very good and consistency is average, but audio frequency response is weak. Yet overall performance is quite strong.



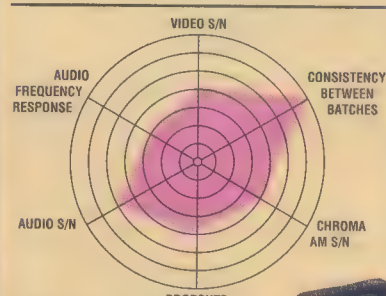
### JVC Pro Hi-Fi T-120



Pro Hi-Fi achieves the second-best chroma AM S/N and rates very good on the dropout count and video S/N. Audio S/N is good and consistency is average, but audio frequency response is weak. Stick to using the hi-fi tracks.



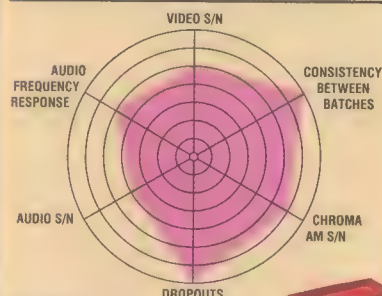
### KODAK High Standard T-120



Kodak HS ties with three other tapes for first place on consistency. It is good on audio S/N and average on video S/N, chroma AM S/N and the dropout count. Audio frequency response is fair. A slightly better-than-average tape.



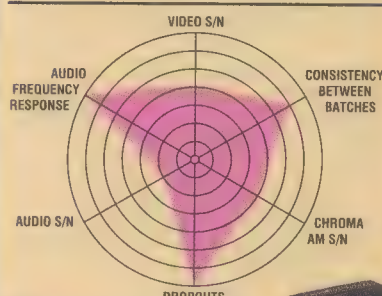
### KODAK Extra High Grade T-120



Kodak EHG ties for first place on consistency. It is excellent on the dropout count (2/5). Chroma A/M S/N is very good, video S/N and audio frequency response are both good, and audio S/N is average. A well-rounded, good tape.



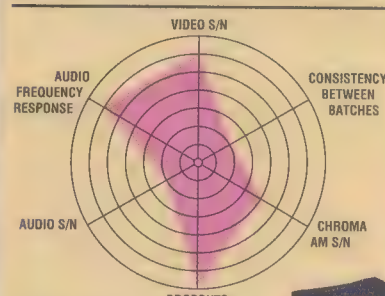
### MAXELL High Quality EX-120



This is one of three Maxell ferric-oxide tapes. It is excellent on the dropout count (3/5) and audio frequency response. Consistency is very good, both video S/N and chroma AM S/N are average, and audio S/N is weak. An average tape.



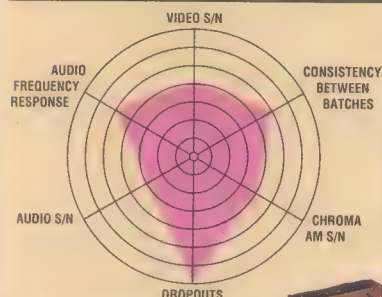
### MAXELL High Grade, XL-HiFi 120



Maxell XL-HiFi is strong on the dropout count (1/2) and very good on video S/N and audio frequency response. Chroma AM S/N is average, and both consistency and audio S/N are weak. It is quite a good tape, although inconsistent.



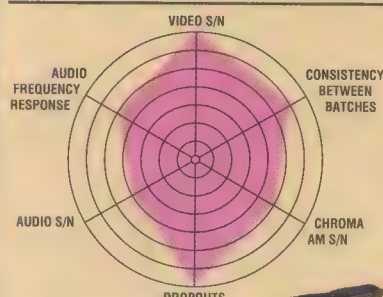
### MAXELL Black Magnetite VX 120



VX is one of Maxell's two VHS black magnetite tapes. It rates excellent (2/4) on the dropout count. Consistency and audio frequency response are both good, and its remaining characteristics are average. An average to good tape.



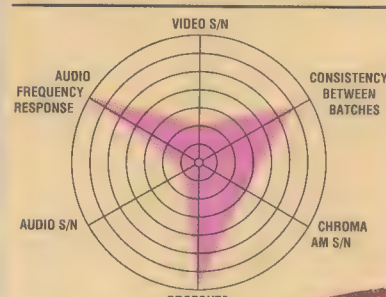
### MAXELL Black Magnetite HGX Black 120



Maxell HGX Black ties for first on video S/N and dropout count (1/1). It rates very good on consistency, good on both chroma AM S/N and audio frequency response, and average on audio S/N. One of the three best tapes we tested.



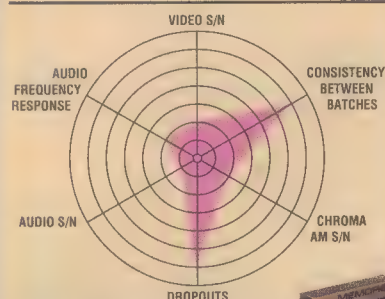
### MEMOREX High Standard 120



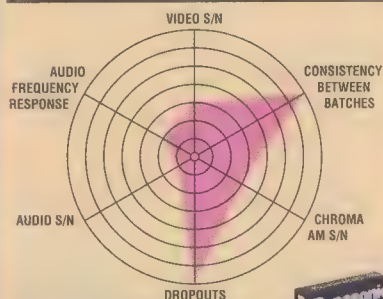
Memorex HS ties for first on audio frequency response and achieves an excellent dropout count (4/14) and very good consistency. It is fair on chroma AM S/N, weak on video S/N and poor on audio S/N. Its performance is not balanced.



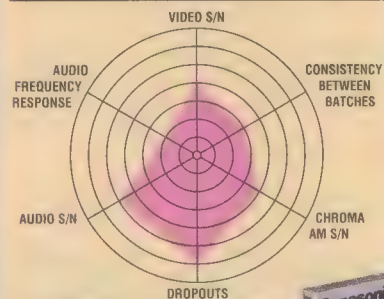


**MEMOREX** High Grade 120

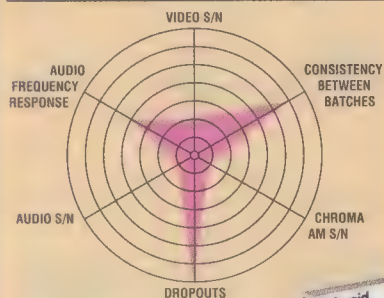
Memorex HG rates very good on the dropout count and consistency between batches. It is weak on video S/N, chroma AM S/N and audio frequency response, and poor on audio S/N. It ranks among the poorer tapes we measured.

**PANASONIC** Special Premium T-120

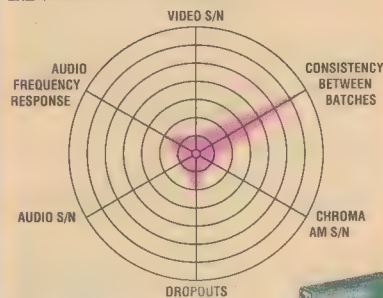
Panasonic SP 120 ties for first on consistency and achieves an excellent dropout count (4/14). Unfortunately, video S/N and chroma S/N are fair, audio frequency response is weak and audio S/N is poor. It is below average overall.

**PANASONIC** High Grade T-120

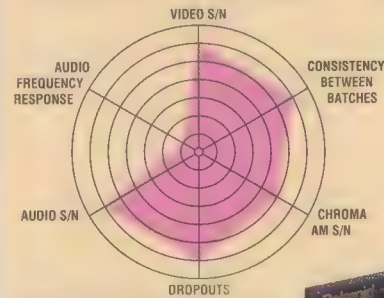
Panasonic HG is very good on the dropout count (6/10) and good on audio S/N. Both video S/N and chroma AM S/N are average, consistency is fair and audio frequency response is weak. Although it is not balanced, it rates average overall.

**POLAROID** Supercolor T-120

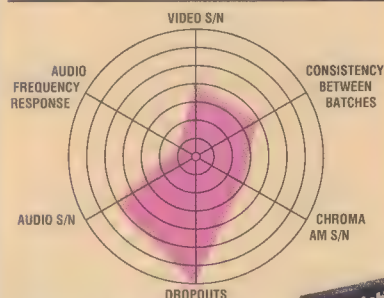
Polaroid Supercolor T-120 achieves an excellent dropout count (2/7) and very good consistency. Audio frequency response is average, video S/N is weak, and both chroma AM S/N and audio S/N are poor. One of the weaker tapes.

**POLAROID** Supercolor T-160

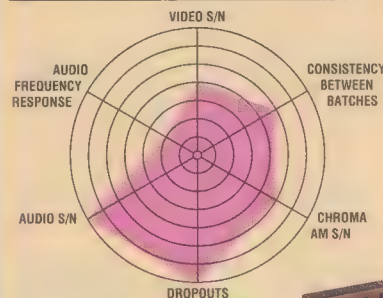
Polaroid Supercolor T-160 ties for first on consistency, but it is weak on dropout count and audio frequency response, and poor on video S/N, chroma AM S/N and audio S/N. These below-average ratings make it the weakest tape we measured.

**POLAROID** Supercolor High Grade T-120

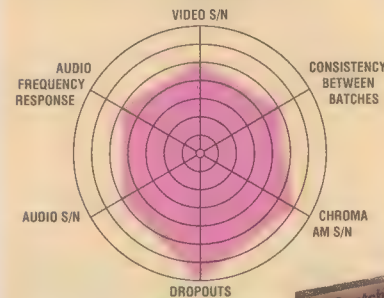
Polaroid HG 120 is very good on video S/N, consistency, the dropout count and audio S/N. Chroma S/N is good, and audio frequency response is poor. Poor linear audio prevents it from being balanced, but poses no problem for hi-fi.

**SCOTCH** EG T-120

Scotch EG 120 is excellent (2/5) on the dropout count and good on audio S/N. It is average on video S/N and consistency and fair on chroma AM S/N, but poor on audio frequency response. It is an average performer overall.

**SCOTCH** Extra High Grade T-120

Scotch EHG 120 is excellent (4/9) on the dropout count and ranks third on audio S/N. Consistency and chroma AM S/N are good, video S/N is average but audio frequency response is weak. Not perfectly balanced, yet above average.

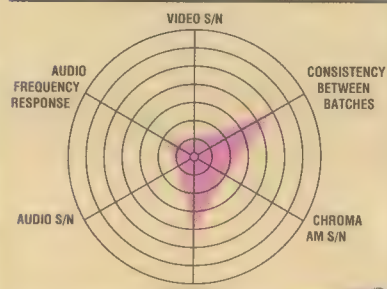
**SCOTCH** Pro/Camera T-120

Scotch EXG Pro/Camera rates excellent on the dropout count (3/8) and very good on chroma AM S/N. Video S/N, consistency, audio S/N and audio frequency response are all good. One of the best tapes we measured.





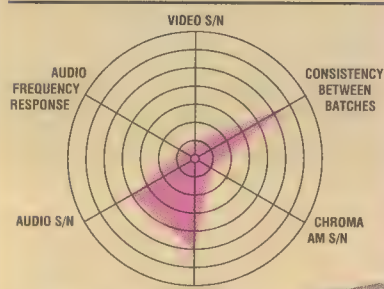
## SKC Maxplay Grade HQ T-120



SKC Maxplay is good on consistency and average on the dropout count. However, chroma AM S/N and audio frequency response are weak, while video S/N and audio S/N are poor, making it one of the weaker tapes we measured.



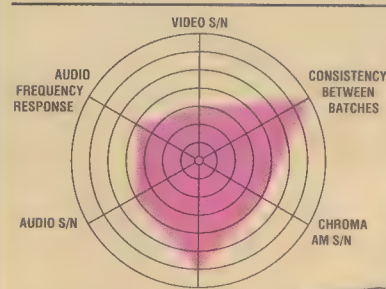
## SKC Library Grade SHQ T-120



SKC Library Grade is very good on consistency, good on dropout count and average on audio S/N. Video S/N, chroma AM S/N and audio frequency response are all poor. It ranks among the weakest tapes we measured.



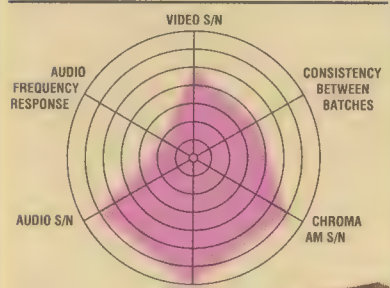
## SONY ES T-120



Sony ES ties for first on consistency and achieves a very good (5/10) dropout count. Chroma AM S/N, audio S/N and audio frequency response are all average while video S/N is fair. It is reasonably well-rounded and above average.



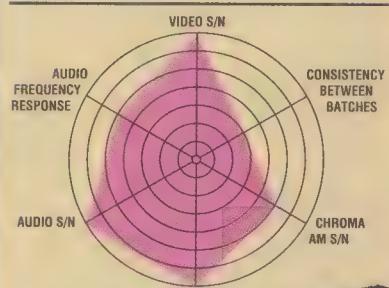
## SONY ES High Grade T-120



Sony ES High Grade is excellent (3/7) on the dropout count and very good on both chroma AM S/N and audio S/N. It is good on video S/N, average on consistency and weak on audio frequency response. Not well-rounded, but above average.



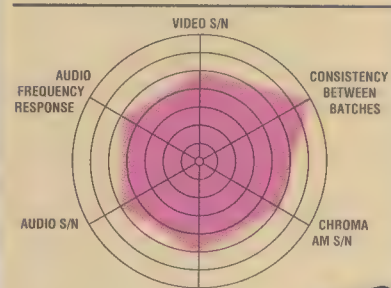
## SONY V High Grade T-120



V HG ties for first on video S/N, ranks second on audio S/N and is excellent on the dropout count (2/3). Chroma AM S/N and audio frequency response are good, and consistency is fair. It is among the best we tested.



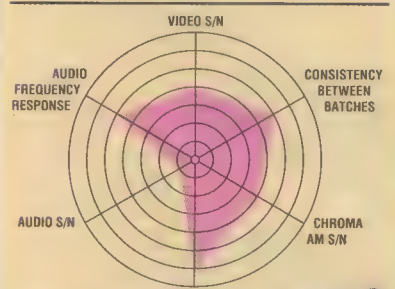
## TDK High Standard T-120



TDK HS 120 ties for first on consistency, and achieves good video S/N, chroma AM S/N and dropout count. Audio S/N and audio frequency response are both average. Because it is reasonably well-rounded, we consider it a good performer.



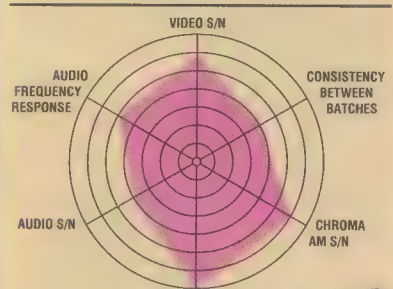
## TDK Extra High Grade T-180



TDK EHG T-180 is very good on the dropout count (5/14) and good on consistency and audio frequency response. It is average on video S/N and chroma AM S/N, but audio S/N is poor. It is not balanced but above average for a long tape.



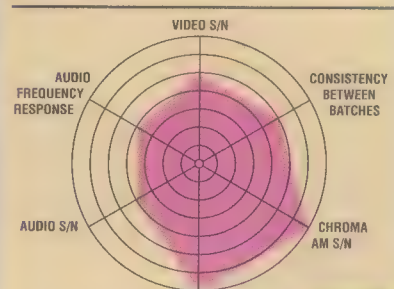
## TDK Extra High Grade HiFi T-120



TDK EHG HiFi 120 is excellent (3/6) on the dropout count, very good on video S/N and chroma S/N, and good on audio frequency response. Consistency and audio S/N are both average. It is fairly well-balanced and very good overall.



## TDK HD-X Pro T-120



TDK HD-X Pro is excellent on dropout count (3/6) and ranks second on chroma AM S/N. It is good on video S/N and consistency, while audio S/N and audio frequency response are both average. It is balanced and good to very good overall.





# THE MISSING LINK

*A new 3-chip camcorder lets amateurs run with the pros.*

**Three on a Chip:** Cross-section of the VX3 (below) shows how a glass prism (right) behind the 12x lens breaks entering light into red, green, and blue components, then directs each component to a single CCD for processing. The result: color accuracy formerly found only in professional camcorders.





## HANDS ON TEST

In video, the phrase "professional quality" has become all but impossible to define. Both pros and amateurs use Hi8 and S-VHS camcorders, and even VHS footage sometimes finds its way on the air. Only one clear difference remains—the light sensors used in camcorders.

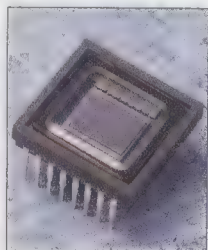
Most pro camcorders use three sensors, one for each primary color. The color accuracy and resolution of these camcorders are outstanding. However, three-chip camcorders are heavy and expensive, and demand more illumination than amateurs like to carry.

With the CCD-VX3 camcorder, Sony nearly erases the line between pro and consumer gear. The VX3 is the missing link we've been waiting for—a compact, three-chip Hi8 machine. At \$3,800, it's today's most expensive consumer camcorder—yet much less expensive than professional three-chip camcorders, which start at about \$6,000.

But is the VX3 a true leap to pro performance or simply the video sticker-shocker of the year? We decided the only way to find out was to give this three-chip wonder a three-editor evaluation, with lab tests by technical editor Lancelot Braithwaite (see box, next page) and subjective hands-on tests by senior editor Brent Butterworth and assistant editor Brian Clark.

### NATURAL EVOLUTION

Sony tends to update its camcorders by saving the best features of past models and adding a few more. The VX3 is no exception—it carries all the features that made last year's Hi8 CCD-V801 the camcorder we usually grabbed for seri-



One of a trio of light-sensing CCDs.



#### Pop-Up Sensor:

The VX3 responds to its remote control from any direction, thanks to a pop-up infrared sensor just behind the stereo microphone.

ous shooting. But the VX3 takes bells and whistles to a new extreme. And none of its new features are gimmicks—they're all useful and practical.

First you notice its 12x lens, the longest zoom Sony has produced. In addition, the VX3 is the first camcorder to combine an inner-focus autofocus mechanism, a manual focus ring and a manual zoom ring. The latter is a big advantage for advanced videographers, who use manual zoom to frame shots quickly. Although you'd never know it by the feel, the zoom ring has no contact with the lens—it controls a motor that moves the internal lens elements.

The manual focus ring operates much the same way. There's an autofocus on/off switch nearby, with a one-shot autofocus position. The optics work as smoothly as those found on top 35mm film cameras—you can

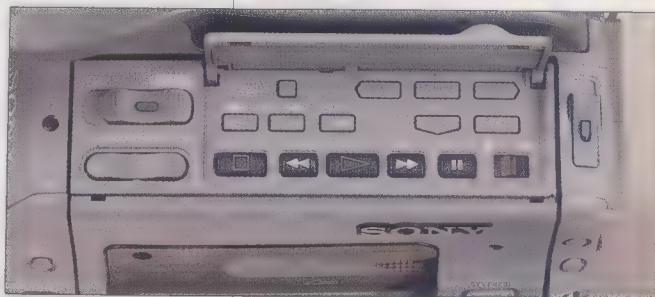
really get your hands around the rings, and they're easy to operate by feel.

The VX3 carries all the manual options you might expect, and more. With a 13-step manual iris, manual gain adjustment from -3 to +18 decibels and 16 shutter speeds, you have all the control over exposure you could want. A zebra stripe option available from the menu places diagonal stripes in the viewfinder on overexposed parts of a picture—just close the iris, slow the shutter or lower the gain until they're gone, and your exposure should be correct.

There's also a neutral density filter built into the lens. A flick of a switch activates it, and an indicator in the viewfinder tells you when the filter is needed. The filter cuts the light entering the lens, for better images in bright sunlight.

The menu accesses brightness, color, hue and contrast adjustments like those you'd find on a TV set. These can be used for the picture being recorded, or during playback. The white balance control provides auto, outdoor, indoor and lock functions.

Of course, you need to know the basics of photography to handle these manual controls. For those who don't,



Control Panel: VCR and menu controls are under a flap on top.

the VX3 has auto exposure modes for portraits and sports. It also has aperture- and shutter-priority modes. The former locks the iris and adjusts exposure with the shutter, the latter locks the shutter and adjusts exposure with the iris.

The VX3's competent automatic modes make it as simple to use as any point-and-shoot camcorder. However, we rate ease of use very good. With so many options, you have to use this camcorder for days to master them, unless you already know how from using a V801 or another similar camcorder. ▶

Written by Brent Butterworth with contributions by Lancelot Braithwaite and Brian Clark.



The VX3 feels more rugged than most consumer camcorders because Sony used heavy-gauge plastic for the body panels. A handle molded into the chassis makes it easy to lug around. A window for the infrared remote pops up from the top of the handle to pick up commands from any direction.

The VX3 also features RC time code, which tags each frame with the hour, minute, second and frame number. This makes it possible to perform frame-accurate edits when the VX3 is used as the playback deck with an RC-compatible editing controller. It also works with LANC-compatible controllers, but with less accuracy.

We tried it with Videonics' Thumbs Up controller and Mitsubishi's HS-U67 S-VHS VCR as the recorder, and found editing to be almost perfectly accurate, usually within one frame. Because RC time code is written directly onto each frame, you can shuttle the tape all you want without worrying about losing editing accuracy due to tape slippage. You can also write RC time code onto 8mm and Hi8 tapes shot with other camcorders.

While the VX3 may seem like the perfect camcorder, it has one drawback—weight. The 3.3-pound VX3 is significantly heavier than conventional compact camcorders like the V801. We've found other heavy Hi8s less fatiguing to use—Sony's CCD-V5000 has a shoulder rest, and Canon's A1 and L1 camcorders have a unique grip that makes them more comfortable. We tried using Herb & Kramer's VideoStill shoulder brace, but because the viewfinder is on the right side, we had to twist the

camcorder into an awkward position to see the picture. You might find a shoulder brace that will work better, but try it before you buy it.

The picture quality of the VX3 is excellent, among the best we've measured

from consumer camcorders. The color quality is the best we've seen. We measured its performance with both metal-particle (MP) and metal-evaporated (ME) tape, and found the luminance

*continued on page 50*

## Sony CCD-VX3 Hi8 Camcorder

**Price:** \$3,800

**Weight & Size (h/w/d):** 3.3 lbs. without tape and battery; 5-7/8 x 4-5/8 x 13-7/8 in.

**Image Sensor:** three 1/3-inch CCDs with RGB dichroic prisms, 410,000 gross pixels each

**Lens:** f/1.6, 12x (5.5-66mm) variable-speed power zoom

**Filter Diameter:** 52mm

**Minimum Focusing Distance:** 1/2 inch

**Autofocus:** TTL inner focus switchable to manual with powered focus ring and one-shot AF

**Minimum Illumination:** 7.7 lux for 50 IRE

**Iris:** auto/13-step manual

**Sensitivity:** auto/manual with -3 to +18 dB range in eight stops; plus switchable 10x neutral density filter

**Auto Fade:** to black or white, trigger-operated

**Shutter Speeds (sec.):** 16 speeds from 1/60 (normal) to 1/10,000

**White Balance:** auto with indoor and outdoor settings

**Viewfinder:** black-and-white CRT with LED record indicator and onscreen indicators

**VCR Controls:** stop, rewind/search, play, fast forward/search, pause/still, record, slow and bidirectional frame advance

**Microphone:** stereo electret condenser

**Jacks:** S-video/video/ stereo audio in/out, DC out for RF converter, LANC, headphones, external mic, mic power

**Tape Format & Speeds:** Hi8/8mm; SP, LP (play only)

**Video Heads:** 2

**Cue & Review Search:** approx. 9x forward, 7x reverse

**Fast Forward/Rewind Time:** approx. 6 min. 18 sec. for 120-min.

tape

**Remote Pause:** LANC

**Remote Control:** IR wireless with hold switch and buttons for tele, wide-angle, camera run/stop, index, data screen, index mark, index erase, counter reset, rewind/search, play, fast forward/search, stop, slow, pause/still, record (2)

**Program Start Locator/Index/Cue:** index with mark and erase

**Audio:** hi-fi AFM stereo

**Titles/Graphics:** 2-page digital superimposer in 8 colors with reverse, scroll, fade in/out and 2-page mix

**Timer:** interval recording—0.2/0.5/1/2 seconds every 0.5/1/5/10 minutes; animation—four frames with each push of run/stop

**Special Features:** three-CCD sensor, RC time code, powered zoom lever, animation, time-lapse, program auto exposure with ap-

erture- and shutter-priority modes, zebra-stripe exposure indicator, flying erase head, integral neutral density filter

## RESULTS

**Horizontal Resolution:** Hi8—400 lines, 8mm—250 lines

**S/N Ratios (dB):** unweighted luminance—41.8 MP, 43.4 ME; weighted luminance—48.4 MP, 50.2 ME; unweighted video—42.5; weighted video—48.3; chroma AM—47.3; chroma PM 46.7

**Audio Frequency Response:** 50 Hz-15 kHz, +0.1/-3 dB; -8 dB at 20 kHz, -6 dB at 20 kHz

**Hi-Fi Dynamic Range:** 68.9 dB

**Audio Distortion:** 0.3%

## RATINGS

**Picture:** excellent

**Audio:** very good/excellent

**Ease of Use:** very good

**Overall:** very good/excellent

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BY FRANK BEACHAM

# VIDEO VALLEY

*With new labs, new players & HDTV in the wings, is Route 1 becoming a Silicon Valley for TV technology?*

**O**n a steamy summer day in 1941, 30 people — businessmen and scientists for the most part — gathered in front of a white clapboard farmhouse in a field near Princeton, New Jersey, to break ground for a new laboratory. Little did they know that the land on which they stood would become a legendary location in the annals of television.

The engineers at RCA Laboratories, which opened a year later, only three years after television's public debut at the 1939 World's Fair, would practically invent television as we know it. Out of that New Jersey facility poured hundreds of television breakthroughs, including the first broadcast camera tube, the NTSC color system, the forerunner of the video tape recorder and the first high-performance broadcast camera to use a CCD light sensor.

Fast forward 52 years. The historic lab, now the David Sarnoff Research Center in honor of the late RCA chairman and broadcast pioneer, continues to thrive on its original site. But the cow pastures and potato fields that once surrounded Princeton and the lab have sprouted with research facilities specializing in everything from computers to over-the-counter drugs — so much so that the 35 laboratories stretched along or near U.S. Route 1, about halfway between New York City and Philadelphia, have earned the Princeton and Rutgers Research Corridor

a reputation as one of America's leading high-tech locales.

But the newest labs are earning the region another name — Video Valley — and, while it's not on a level with California's Silicon Valley or the research corridor near Cambridge, Massachusetts, Video Valley is beginning to assume a shape and personality of its own, and a reputation as a hot spot for advanced television research. In recent years, several R&D facilities owned by Japanese and Korean electronics makers have set down roots in and around Princeton. Their specialties are video technologies, especially those dealing with high-definition television. And as the concentration of video-oriented labs increases, so does the likelihood they will produce important new products and ideas. The

companies share plenty of reasons for moving to the historic cradle of television research. First and foremost, the area is already home to a significant number of computer and high technology experts based at Princeton University, the Institute for Advanced Study and nearby Rutgers University.

ILLUSTRATION: MARK ROWNEY

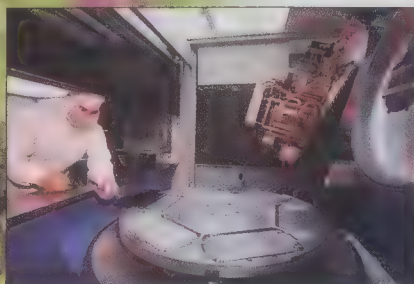




# KEY



**Along Route 1:**  
Inventing video's future  
at the David Sarnoff  
Research Center (top)  
and Toshiba's Advanced  
Television Research Center.



versity. "Research needs people, and Princeton is one of the best places to get good people," says M.H. Chung, administrator for the Samsung Advanced Research Institute. "We're close to the universities and good labs like AT&T, Bellcore and Sarnoff. This kind of research organization has been here for a long time. That's why all the companies gather here."

Princeton is also within easy reach of Washington, D.C., where HDTV systems are being tested and considered as a matter of national policy, and just a little more than an hour's drive from Manhattan, home to the major TV networks and many more of the country's biggest media organizations. In addition, the communities across the Hudson River from New York host headquarters and distribution centers for more than a dozen other large video manufacturers, from Sony in Park Ridge and Sharp in Mahwah to Matsushita on Panasonic Way in Secaucus. They're also only a short drive away.

Video Valley began to take shape five years ago, when NEC opened a research lab just off Route 1 in South Brunswick, a stone's throw from Princeton. In 1990, Samsung moved into Lawrenceville, a town just south of Princeton. The same year Matsushita—which owns Panasonic, Technics and Quasar—established the Panasonic Advanced TV-Video Lab in Burlington, New Jersey, also just a few miles down the road.

In 1991, Hitachi recruited former Sarnoff chief Jack Fuhrer to run its new Advanced TV and Systems Lab in Princeton. And last year, Toshiba



opened its Advanced Television Research Center, also in Princeton. The concentration is so tight that NEC, Hitachi, Sarnoff and Toshiba are all within a 15-minute drive of each other.

Some of the labs are guarded about specific research programs. NEC, for example, plays down any serious involvement in HDTV research at its Princeton facility. The company's corporate literature explains that the 60 employees at

the NEC Research Institute "conduct long-term basic research in the sciences underlying future technologies of computers and communications." Toshiba's focus is clearer. Its Princeton lab has been assigned the critical job of developing new HDTV monitors, according to a company report.

Hitachi, too, is willing to be specific. A spokesman said its lab is evaluating the five HDTV systems proposed as a

national transmission standard to the Federal Communications Commission. "TV set manufacturing is an intensely competitive business," lab director Jack Fuhrer told Hitachi employees in a recent report. "Our objective is to develop a strong position for Hitachi. Considering what's at stake—the future of the U.S. TV market—it's critical that Hitachi evaluate each TV system very carefully."

In fact, two of the proposed HDTV systems have roots in Video Valley. The Sarnoff Lab, a partner in the Advanced Television Research Consortium, is also co-developer of the Advanced Digital HDTV system, one of the five systems before the FCC. AT&T Bell Labs, based about 45 minutes away in Murray Hill, New Jersey, is a developer, with Zenith, of another contender, the Digital Spectrum Compatible HDTV system.

Despite the concentration, many of the Video Valley labs have yet to undertake elaborate research projects. "They're playing a waiting game," says George Taber, editor of *Business for Central New Jersey*, a regional business publication. "Princeton is really a lookout post. These Japanese and Korean firms want to be in the neighborhood of high-definition research so that if and when it all comes together, they will be close to the action. I don't want to sound pompous," he adds, "but there's a hotbed of intellectual activity here and people want to be a part of it." ■

## MISSING LINK

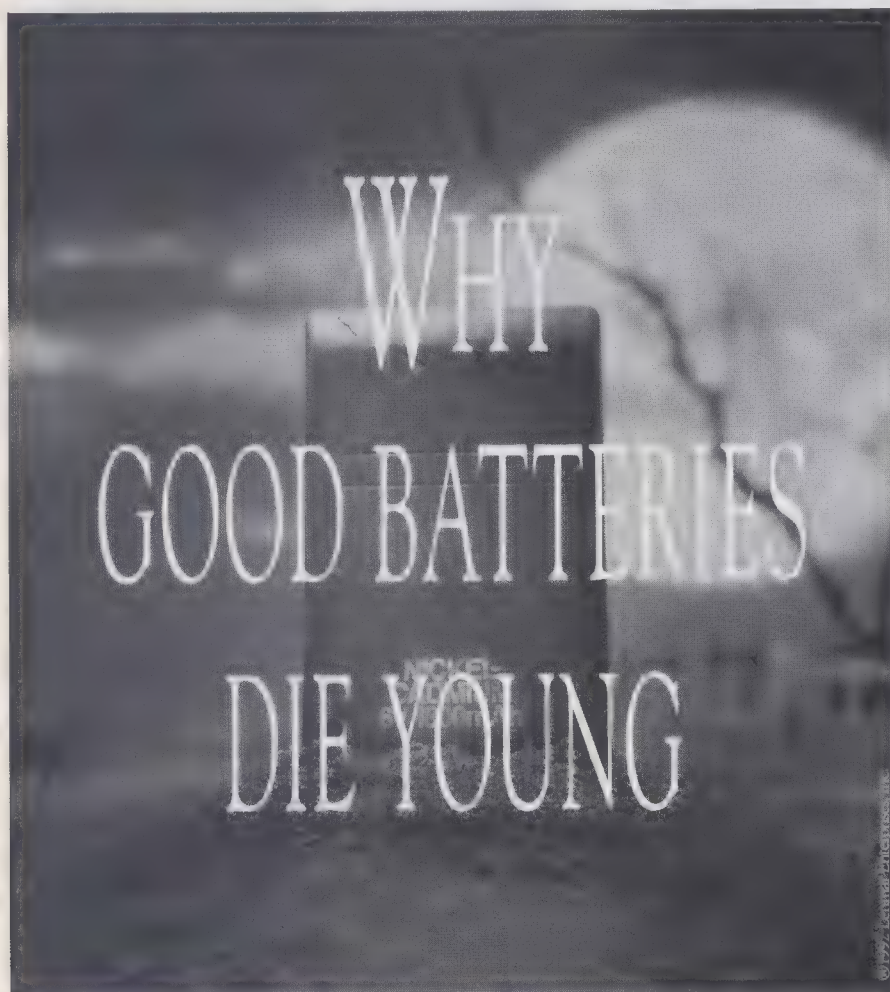
*continued from page 46*

signal-to-noise ratios a couple of decibels higher on ME, as expected.

To compare the VX3 to midpriced Hi8s, we shot the same indoor scene with the VX3, Sony's \$1,600 CCD-TR200 and Canon's \$2,799 UCS3. We weren't surprised to find that the VX3 produced more detail and more accurate color than the other Hi8s—it's simply a striking picture. But we were surprised to see how narrowly it edged the TR200. We felt there was a bigger difference between the TR200 and the UCS3—which was hampered by inaccurate auto white balance and luminance noise—than between the TR200 and the VX3.

The VX3 can be best compared with Minolta's \$2,705 Hi8 Master Pro 8-918, which uses two CCD sensors. The picture quality of the 8-918 is very close to that of the VX3. However, the VX3 offers many more manual control options and editing features. Because the 8-918 has no LANC jack, it's difficult to use in an editing setup. We expect the VX3 to

*continued on page 96*



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BY KENNETH KORMAN

# SHOOTOUT IN

*Eight hot new home theater speaker systems take our movies & music audio challenge.*

# SURROUND

**Big-Screen Audio:** NHT's VT-1 Home Theater System, which includes a powered subwoofer and an out-board amp, is carefully optimized for home theater movie watching.



**T**he concept of home theater has evolved so rapidly over the past few years, it's probably brought as much confusion as excitement to those interested in state-of-the-art pictures and sound. Neophytes and aficionados alike wonder: Does "home theater" mean retractable screens, plush theater-style seating and a second mortgage to pay for carpenters and custom installers? Or will it suffice to add a surround-sound de-

coder and a couple of rear speakers to an existing TV and VCR?

There's no easy answer to the home theater conundrum. Your budget, level of interest and expectations of performance must all figure heavily into any buying decision. But the last six months have brought the first great wave of reasonably priced, do-it-yourself home theater products, including a number of dedicated, high-quality speaker systems.

At least, that was our suspicion after hearing many such systems at a variety of demonstrations. We decided that if we really wanted to evaluate current home theater speakers, we'd have to try them out for ourselves.

Thus began a series of daily listening sessions that lasted nearly a month. Senior editor Brent Butterworth and I put eight complete home theater speaker systems through a rigorous battery of lis-





tening tests, all in the controlled environment of *Video Magazine's* new home theater room. We found that each system has its own unique strengths and weaknesses, but that each is optimally suited to at least one application or environment. The overall results surpassed our highest expectations—we now pronounce first-rate home theater truly affordable.

We tried out new speaker systems from a cross-section of companies: Atlantic Technology, NHT, Video Acoustics, Energy, Rock Solid Sounds, Infinity, Pioneer and Acoustic Research. Individual system prices range from about \$500 to \$2,000. Since all were developed to meet the requirements of Dolby Pro-Logic, all include left and right front speakers (which also serve in a standard two-channel configuration for listening to music in stereo), a shielded center-channel speaker for dialog, and a pair of rear speakers for ambient effects. All except the Acoustic Research system feature a subwoofer to bolster the front speakers' low-frequency performance. Including a subwoofer also frees the system designers to make the front satellites small and unobtrusive.



**Three Ways to Listen:** The Rock Solid Sounds system (top) includes speakers with swivel mounts, Atlantic Technology's System 150 HT (center) has a powered subwoofer listeners can configure, and the Energy home theater system (bottom) comes with one passive or two powered subwoofers.



## SETTING THE STAGE

Our tests were purely subjective—we believe the only way to evaluate speakers is to actually listen to them. Because each system is meant to fulfill all audio/video requirements, we tested them extensively in both traditional two-channel stereo and full five-channel Dolby Pro-Logic modes. Experience has shown us that each mode makes its own unique demands on speakers and other audio components.

In the stereo tests we listened for even frequency response, soundstaging and imaging characteristics, and an overall musicality that carries the feeling of a given piece of music. Our home theater tests emphasized a center channel that blends well with the front left and right channels and which reproduces dialog intelligibly, extended bass response

in the front for full action-movie impact, and a diffuse sound in the rear for an appropriately ambient, three-dimensional soundfield.

Our home theater room is designed to reproduce a typical, carefully prepared home listening environment. The room is 24 feet long and 18 feet wide, with a ceiling 12-1/2 feet high. It is conditioned with RoomTunes plus additional acoustic-treatment panels of our own device. For these tests, we used a Marantz SR-92 A/V receiver with Dolby Pro-Logic, a Pioneer CLD-D701 CD/LD player and a Pioneer rear-projection TV.

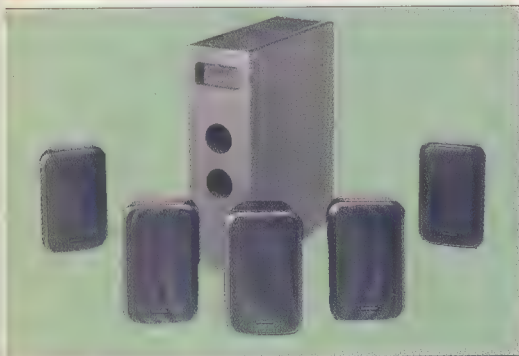
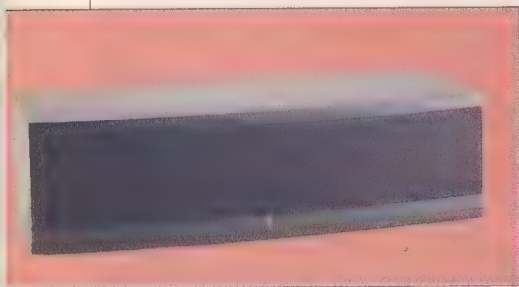
A variety of audio and video software pushed each speaker system to the limit. Stereo CDs included Steely Dan's newly remastered *Aja*, the 20-bit reissue of Miles Davis' *Kind of Blue*, Ron Carter's bass-heavy recording of Thelonious Monk's *'Round Midnight* and the Israel Philharmonic's recording of Rimsky-Korsakov's symphonic suite *Scheherazade*. For our Pro-Logic tests we used familiar and highly revealing passages from *Apocalypse Now*, *Indiana Jones and the Last Crusade* and *The Commitments*.

## IT'S SHOWTIME!

First up was Atlantic Technology's System 150 HT (\$899), which eventually proved the most versatile speaker system in our test. At the heart of the 150 HT is a configurable powered subwoofer. In bridged mode, its internal amplification devotes 70 watts of power to bass reproduction. But it can easily be configured to supply 30 watts to the subwoofer, plus two more channels of 30 watts each for use with any two satellite speakers in systems lacking any of the five channels needed for Pro-Logic. As a bonus, the subwoofer and front satellites can be used with any CD or cassette Walkman to form a completely portable stereo system.

We tried the 150 HT with the subwoofer in bridged mode and were thrilled with the sound for both music and movies. Its tonal balance was outstanding when used for traditional two-channel listening, and the system proved equally adept in Pro-Logic mode. The center-channel speaker didn't provide a perfect timbre match with the front speakers, but only because it slightly rolls off high frequencies to make dialog easier to understand and to help draw attention to the other front speakers, thus opening up the sound. Its dipolar rear speakers delivered ambient sound when pointed directly at the listeners. And the subwoofer, which can be crossed over at either 80 or 120 Hertz, provided warm, tight bass when left at





#### Multiple Choice:

Clockwise from top left are the Acoustic Research MC.1 center-channel and M.5 front speakers, which provide the foundation for an outstanding budget system; the Video Acoustics system featuring a single rear speaker; and Pioneer's S-V401 Home Theater Experience speaker system.

the 80 Hz setting. In its price range, the Atlantic Technology system is currently very hard — if not impossible — to beat. Speaker stands cost an additional \$99 per pair.

NHT's \$1,800 VT-1 Home Theater System also incorporates a powered subwoofer with an adjustable crossover, but the sub employs an 80-watt outboard monaural amp. The VT-1's systemwide engineering, however, is the key to its great success: Of all the speakers we tried, the VT-1 system was most purely dedicated to home theater use, and was our favorite for that application.

The VT-1's horizontal center speaker features the same drivers as its tower front speakers, resulting in exceptional timbre match and smooth movement of sound across the front — the aerial dog-fight scene from *Indiana Jones* had us looking up for the planes swirling around our heads. Its wall-mountable rear speakers feature a unique tripolar design for flawlessly ambient effects. Because the system is so thoroughly optimized for Pro-Logic, its two-channel music reproduction is rather dull. But those seeking a dedicated home theater system for less than \$2,000 can do no better than the VT-1. Its sound reminded us of THX, though without the exorbitant price tag or the need for a huge listening area.

The \$2,000 Video Acoustics system, made by Thomson Consumer Electronics (which also owns RCA), is similarly designed with special devotion to the requirements of home theater. Both its

front and rear speakers contain an unusual array of multidirectional drivers and ports intended to deliver the same frequency response as theatrical sound systems. It's the only home theater system ever introduced with a *single* rear speaker: Two sets of drivers on the top, plus another driver and a port on each side of its horizontal cabinet, carry left and right rear signals.

Those with a bookshelf or similar item not taller than about five feet immediately behind their listening area may want to take an especially close look at this system — just be sure the rear speaker will be surrounded by open air, as it won't disperse sound properly if enclosed on a shelf. We found the single-rear configuration worked beautifully and were extremely pleased with its overall home theater performance, though we deemed it a little less smooth across the front than the NHT system.

We disagreed about its two-channel performance — Butterworth found it listenable while I thought the sound a little too dark, lacking sizzle in the high end. Still, another worthy choice for home theater purists. Video Acoustics also offers the option of front tower

speakers with integral woofers for those who prefer to avoid the now-prevalent satellite/subwoofer configuration. Stands for the satellites cost an additional \$149 per pair.

Canada's Audio Products International, makers of the legendary Mirage M-Series of audiophile speakers, recently entered the home theater fray with the \$1,220 Energy system. In its standard configuration, it includes dual front passive subwoofers, but a single powered subwoofer is also available. The single sub features variable crossover and a unique selector switch for "audio" or "video" that optimizes bass response for either use. This sub, which adds \$200 to the cost of the system, also accepts both speaker-level and line-level signals, the latter accommodating the "powered subwoofer out" jacks found on many A/V receivers.

We tried the Energy system with both subwoofer configurations and were amazed at the difference between them. We couldn't get the bass response we wanted from the duals, but the powered sub delivered by far the warmest, tightest bass we heard. The center channel

*continued on page 96*



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# TAPES & DISCS

N E W R E L E A S E S

## FEATURE FILMS

### *Singles*

1992. Bridget Fonda, Matt Dillon, Campbell Scott; dir. Cameron Crowe. Hi-fi surround. (PG-13) 100 min. \$94.99. LD \$29.98. Warner.

Steve wants to get close to Linda, but worries about being too pushy; Linda likes Steve, but fears getting burned again. Janet is crazy for Cliff, a mediocre rock singer who doesn't take her seriously. Covering what could have been soap-opera turf, *Singles* is a bright romantic comedy of uncommon wit and sensitivity. If writer-director Cameron Crowe just misses the inspired heights he reached with *Say Anything...*, his light touch and affection for the mixed-up characters ensure a fine time anyway.

Featuring the music of such hip acts as Paul Westerberg and Pearl Jam, this brisk tale chronicles the mating ritual of young Seattle professionals Steve (Campbell Scott) and Linda (Kyra Sedgwick), who can't keep their relationship on an even keel. Desperate to avoid the same old games, they end up playing new ones instead, forgetting they're nuts about each other. Meanwhile, Steve's ex-girlfriend Janet (Bridget Fonda) gets tired of chasing the reluctant Cliff (Matt Dillon) and tells him to kiss off—which stokes his passion, of course. Drawing on stuff of everyday love affairs, from missed phone calls to misunderstood gestures, Crowe succeeds by not trying too hard. All the stars, especially the

Love American Style: *Singles'* Dillon and Fonda.



### *Dead Ringers*

Jennifer Jason Leigh (left) becomes Bridget Fonda's evil twin in *Single White Female*.

splendid Fonda, seem like real people, making *Singles* close to irresistible.

—Jon Young

### *Single White Female*

1992. Bridget Fonda, Jennifer Jason Leigh; dir. Barbet Schroeder. Hi-fi surround, cc. (R) 107 min. briced for rental. LD letterboxed \$34.95. Columbia TriStar.

### *Unlawful Entry*

1992. Ray Liotta, Kurt Russell, Madeleine Stowe; dir. Jonathan Kaplan. Hi-fi surround, cc. (R) 110 min. \$94.98. FoxVideo.

Ever since that climactic moment in *Fatal Attraction* when Glenn Close hurtled out of the bathtub after enough

time had passed to drown Moby Dick, Hollywood has acted as if mental instability was the first step toward immortality. Well, if *Single White Female* and *Unlawful Entry* are any indication, we may be headed for the decade of the "psycho-zombie."

Barbet Schroeder's *Single White Female* has a scary enough premise—a roommate who copies your hairstyle. When Allie Jones (Bridget Fonda) advertises for a rent-splitter, it looks like she's landed a virtual sister in Hedra (Jennifer Jason Leigh). Right. By the time poor Allie realizes that Hedra wants to be her evil twin, she's already out a dog, a neighbor and a fiancé.



# EDITOR'S CHOICE

by

kenneth korman

Unlikely? You bet. Yet *plausible*.

But let's talk physics. In the climactic scene, these mere wisps of young women shatter more glass with their heads than Waterford has crystal; they take bullets in the arm, shards in the shoulder, and they haven't gotten to the damn hallway yet! Not even *Jane* Fonda has that much adrenaline. Call me old-fashioned, but the only Jason I want to see springing from the dead is that unhappy camper from the *Friday the 13th* films.

Psycho-zombie case study 2: *Unlawful Entry*. Premise: Mike and Karen Carr (Kurt Russell and Madeleine Stowe) call the cops after a burglar trashes their peace of mind. The cops are just great, especially Patrolman Pete Davis (Ray Liotta). Pete helps them install a security system, stays for barbecue, lets Mike ride in his patrol car and kills their best friend. Do you see where this is going? I don't believe I'd be spoiling things much if I revealed that after Pete finally takes a well-deserved header down the stairs, he rises up one last time from that hard tile floor and...well, you'll just have to see for yourself.

Will the psycho-zombie rule the '90s? The lack of suspense is killing me. —John Walker

## Where Angels Fear to Tread

1992. Judy Davis, Helena Bonham Carter, Rupert Graves; dir. Charles Sturridge. Hi-fi surround, cc. (PG) 112 min. priced for rental. New Line.

The distributors of *Where Angels Fear to Tread* blundered in bringing their film to theaters in advance of last year's other E.M. Forster adaptation, *Howards End*. The many fans of that film, hungry for more Forster, are sure to make *Angels* a video hit, though part of its appeal (the beautiful Italian landscapes) was better appreciated on the silver screen.

In typical Forster fashion, *Angels* looks at the British character by contrasting it with a less hidebound society. A young widow (Helen Mirren) is revitalized by a visit to Italy, where she meets and marries a younger man. Scandalized, her late husband's family disowns her and her new son. Years pass, and only when they begin to fear that the child may make some claim on the family fortune do they send a delegation to Italy to investigate.

*Angels* was Forster's first novel, and

it seems almost a blueprint for his later work. Both a sparkling comedy of manners and a scathing put-down of British provincialism, it is splendidly acted by a cast that has virtually become the Forster repertory company, including Helena Bonham Carter, Judy Davis and Rupert Graves. Director Charles Sturridge (*Brideshead Revisited*) is adept with actors and gets the most out of Forster's marvelous dialog.

—M. Faust

## Of Mice and Men

1992. John Malkovich, Gary Sinise, Sherilyn Fenn; dir. Sinise. Hi-fi surround, cc. (PG-13) 110 min. \$94.99. LD \$29.98. MGM/UA.

John Steinbeck's *Of Mice and Men* has a near-Shakespearean timelessness that begs to be dramatized, and at least three versions have been committed to film or videotape in the past half-century. Now actor/director Gary Sinise has created a masterful depiction of Steinbeck's most heart-wrenching duo: cynical George (played by Sinise) and his "ward" Lennie (John Malkovich), the innocent man-child with the strength of an ox and the mind of a three-year-old. Their muse is simple—a patch of land where George can farm and Lennie can tend his beloved rabbits—but their progress is only as fast as the average of their combined abilities.

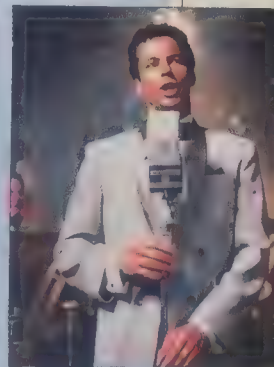
As drama, *Of Mice and Men*'s success has usually been judged on the chemistry of its lead actors, and that of Sinise and Malkovich has been alloyed by years of teamwork in Chicago's Steppenwolf theater group. Horton Foote's screenplay softens the edges of Steinbeck's characters and reapportions their dramatic weight.

Sinise's triumph as a director is to take what has traditionally been a two-



**Dynamic Duo:** Gary Sinise (top) and John Malkovich bring a special chemistry to *Of Mice and Men*.

It used to be that superstar entertainers had only to fear nasty critics or snoopy tabloids damaging their public personas. But two recent hit TV miniseries—*Sinatra* (Warner; VHS \$29.95, laserdisc \$69.95) and *The Jacksons: An American Dream* (Motown; VHS \$29.95)—confirm that when it comes to trivializing the work and disparaging the private lives of American musical icons, nobody does it better than their own brothers, sisters and children. Each series was produced by trusted family members and approved by the series' subjects, and each has wildly entertaining moments—but only if you're prepared for a little unintentional humor.



Philip Casnoff

The two series also purport to come clean regarding personal demons and "temporary" career setbacks, but their depictions of the stars' parents reveal a somewhat different agenda. We discover Frank's mom was a convicted abortionist; Dad never learned to read but had the nerve to call his gifted son a "quitter." (Boy, did Frankie show him.) Meanwhile, Sinatra's well-known mob connections are written off with, "Hey, they're just some guys from the old neighborhood." Likewise the Jacksons: Father Joe is seen as an abusive stage parent, adulterer and incompetent business manager, but there's no time to show the group's vicious infighting and messy breakup. With kids like these, who needs enemies?

Things get truly surreal when the music comes into play. *Sinatra* uses the singer's original recordings, but lead actor Philip Casnoff (who looks more like *Saturday Night Live*'s Phil Hartman than Ol' Blue Eyes) needs a semester at lip-synching school. And *The Jacksons* mixes ancient studio recordings and cheap new facsimiles into a bizarre, made-for-TV muddle. Die-hard fans should probably stick to those expensive CD boxed sets.



man tour-de-force and turn it into an ensemble piece. Ray Walston is stunning as the aging Candy, and John Terry is the essence of quiet generosity as foreman Slim. Two traditionally pivotal roles—the owner's mean-spirited son (Casey Siemaszko) and his sultry wife (Sherilyn Fenn)—are pared down to the bare necessities.

As rendered by Gary Sinise, *Of Mice and Men* is a shimmering blend of beauty and despair. —JW

## Lovers

1992. Victoria Abril, Jorge Sanz; dir. Vicente Aranda. Hi-fi stereo, subtitled, cc. (NR) 105 min. \$89.95. Worldvision.

Madrid in the early 1950s. Paco, just out of the army, is as innocent in the ways of the world as his virginal fiancée Trini, a housemaid who has been saving her money so they can open a shop after they are married. While looking for a job, Paco rents a room from the older, slightly shady Luisa. Before long, tenant and landlady are embroiled in a passionate affair, and she introduces him to other vices besides those of the flesh. When her underworld connections go bad, however, Paco can think of only one way to get enough money to save Luisa—by killing Trini.

With less visible carnality than *Basic Instinct*, *Lovers* offers proof that there's more (and less) to film sex than naked bodies. The erotic charge between Paco and Luisa is less a matter of what the characters do than how they act (though it's still not a movie you'd want to bring home for family night). As the manipulative but needful Luisa, Victoria Abril (*Tie Me Up! Tie Me Down!*) gives a multifaceted performance that won her Best Actress at the Berlin Film Festival. Intelligently written and handsomely produced, *Lovers* is an adult film in more than the usual sense of the word. —MF

## The Waterdance

1992. Eric Stoltz, Wesley Snipes, William Forsythe; dirs. Neal Jimenez and Michael Steinberg. Hi-fi surround, cc. (R) 106 min. priced for rental. LD \$34.95. Columbia TriStar.

There's no mistaking the real thing. *The Waterdance* is the first feature about paraplegics actually made by one. Joel Garcia (Eric Stoltz), the young author paralyzed in a hiking accident, is a surro-



**No Time for Tears:**  
Wesley Snipes in *The Waterdance*.

*The Waterdance* proves to be a pretty lively movie about a pretty lively bunch of guys—paralyzed or not.

—Sol Louis Siegel

## Death Becomes Her

1992. Meryl Streep, Goldie Hawn, Bruce Willis, Isabella Rossellini; dir. Robert Zemeckis. Hi-fi surround, cc. (PG-13) 103 min. priced for rental. LD letterboxed or pan-and-scan \$34.98. MCA/Universal.

1992 was not a good year for Tennessee Williams: *The Simpsons* skewered you-know-what with the musical *Oh, Streetcar!*, and *Death Becomes Her* shows Madeline (Meryl Streep) starring in *Songbird*, a musical *Sweet Bird of Youth*. Though the show lays an egg, there's hope for the aging actress: Her "best friend" (Goldie Hawn) is in the audience with her plastic surgeon fiancé (Bruce Willis). What follows is a new high in cattiness, a wickedly funny succession of back-stabbing, name-calling and man-stealing in the search for—and, thanks to a magical elixir, attainment of—eternal youth.

Littered with the marvelous special effects that have become the hallmark of director Bob Zemeckis (*Back to the Future*, *Who Framed Roger Rabbit*), *Death Becomes Her* wittily sends up our obsession with beauty and fears of aging and dying. But don't take it as a deep commentary on society: This black comedy is all flash and no substance—intentionally.

—April P. Bernard



**See-Through Blouse:** A magic elixir renders Goldie Hawn (foreground) indestructible in *Death Becomes Her*.



**Street Life:**  
*South Central* takes a  
 long look at Los An-  
 geles' current harsh  
 realities.

## Sneakers

1992. Robert Redford, Sidney Poitier, Dan Aykroyd, Mary McDonnell; dir. Phil Alden Robinson. Hi-fi surround, cc. (PG-13) 125 min. priced for rental. LD \$39.98. MCA/Universal.

Riffi meets *The Conversation* meets *The Sting* in *Sneakers*, a caper movie for the '90s. Robert Redford gets to employ his easy charm as Marty, the head of a firm that tests security systems. His is a real gang of misfits: a straight-laced defrocked CIA agent (Sidney Poitier), a conspiracy-nut technical man (Dan Aykroyd, looking more bloated than ever), a blind sound-whiz with a dirty



**Hackers Anonymous:** *Sneakers'* Robert Redford and Sidney Poitier plan a computer-age heist.

mind (David Strathairn, who is happily allowed to steal the movie) and a teenage space cadet (River Phoenix). They get suckered into stealing a black box that can breach any computer system and, with the help of Marty's classy ex (Mary McDonnell), set out to steal it back from the shadowy figure (Ben Kingsley) who now has it.

The movie is very much at its best in the caper sequences. Director Phil Alden Robinson manages the megastar cast so that the character traits play against each other and motor the movie; Aykroyd's bits with Poitier are especially funny. The picture also has a slick modernist look. Unfortunately, there is also gratuitous violence and dead sections. And Robinson isn't content to just let that box serve as a MacGuffin: He tries to make big statements about secrets and control of information. *Sneakers* is enjoyable to the extent you can put aside these flaws.

—SLS



## Monster in a Box

1992. Spalding Gray; dir. Nick Broomfield. Hi-fi stereo, cc. (PG-13) 90 min. priced for rental. New Line.

The monster in the title of this movie is an unfinished 1,900-page novel by writer/actor Spalding Gray that's two years overdue to the publisher. In this 90-minute monolog, Gray focuses on his attempts to tame this formidable literary beast. It's not a horror film, but it is about things that go bump in your head.

Gray sits at a table and talks, rants, barks and pleads in this faithful film version of a live show that had a long, successful run at New York City's Lincoln Center. Some creative camera work is added for emphasis and effect. Like Gray's other pieces, the monolog is often hilarious and sometimes harrowing, like a high-speed race through the author's psychic minefield.

Moving between the action of the novel (which appears to be semi-autobiographical) and real-life events that parallel those of the book, Gray tells of his experiences with an earthquake in Los Angeles, the first American film festival in Russia and interviews with UFO abductees done for an HBO project. Pulling these and many other disparate elements together to create order out of chaos, Gray might best be described as the master storyteller of existential angst.

How is it possible to enjoy hearing one man talk for 90 minutes? Seek out *Monster in a Box* and you'll find out for yourself.

—Brian Clark

## South Central

1992. Glenn Plummer, Christian Coleman; wr./dir. Steve Anderson. Hi-fi surround, cc. (R) 99 min. \$92.99. LD \$29.98. Warner.

There's much to admire about *South Central*. An unblinking look at the harsh realities of modern Los Angeles, this

dour drama charts the fall and rise of Bobby (Glenn Plummer), a gang member who discovers self-respect while doing time for murder. Introduced to the ideas of great black thinkers by his cellmate Ali (Carl Lumbly), Bobby resolves to break the cycle of hate that dooms successive generations of African-Americans and sets out to reclaim his pre-teen son Jimmie (Christian Coleman) from the streets once he's out of jail.

Writer-director Steve Anderson captures bitter truths without resorting to cheap melodrama: Casual brutality is an integral part of this urban battleground, rather than an easy plot device. And his emphasis on self-help as an option adds a thought-provoking edge. But *South Central* fails to deliver the punch it promises. Though Plummer makes a noble protagonist, his cool presence allows few insights into Bobby's soul. Likewise, Anderson's portrait of the ghetto doesn't acknowledge the larger society that created it, giving racism only passing notice. These limitations seem slight, however, after the fairy-tale climax, an abrupt, unbelievable reconciliation. Sadly, the implausibility of this happy ending just underscores the real difficulty of undoing centuries of racial oppression.

—JY

## LASERDISCS

### Modern Times

1936. B&W. Charlie Chaplin, Paulette Goddard; wr./dir./comp. Chaplin. Digital mono. (NR) 103 min. plus supplements. CAV 4 sides. \$69.98. FoxVideo/Image Entertainment.

The genius of Charlie Chaplin has never looked better—or been easier to find. For 1936's *Modern Times*, first in a 10-volume laserdisc collection, masters from Chaplin's vault provide an indescribably stunning picture, and the jack-





**Wheels of Progress:** With *Modern Times*, Charlie Chaplin first addressed politics and the "talkie" era.

et offers chapter stops and frame numbers keyed to the characters' actions, the title cards and the music.

As the Little Tramp, Chaplin suffers a nervous breakdown from the monotony of the assembly line. (This hilarious sequence is perfectly synchronized to Chaplin's own vivid score.) After a bout in prison, he befriends "The Gamin" (spirited Paulette Goddard), and they join forces "in the pursuit of happiness"—and work. Aside from his traditional romance, pathos and side-splitting comedy, Chaplin tacitly acknowledges two ideas he had long denied. Though he asserted art and politics don't mix, his Little Tramp fits the leftist stereotype of a factory worker oppressed by his wealthy capitalist boss. Even Chaplin's notes speak of "a dream of communism and everybody getting two autos." And while the director balked at making talking pictures, *Modern Times* finally recognized their existence with snippets of dialog and even a song from the Little Tramp.

As for the supplements, interspersed with a nice interview with the music arranger and a fun gallery of publicity materials are excerpts from the shooting schedule and financial reports, both heavy with detail and light on analysis. Stick to *Modern Times* itself; from its

scenes of the Little Tramp roller skating perilously near a ledge to his dream of an idyllic life with the Gamin, it is truly a masterpiece. —APB

### ***Beauty and the Beast: Work in Progress***

1991. Anim. Voices of Angela Lansbury, Robby Benson; dirs. Gary Trousdale and Kirk Wise. Digital surround, letterboxed, cc. (G) 85 min. plus supplement. CAV 4 sides. \$49.99. Walt Disney.

Disney's perplexing decision to release the unfinished version of its already-classic feature on disc before committing the complete film to laser will probably upset a few parents—I can already hear toddlers all across America crying, "Daddy, why is Belle a pencil drawing now?" But for collectors and hardcore animation buffs, this letterboxed CAV presentation is an unmitigated delight, and we should probably be happy it exists at all.

The two-disc set presents the *Work in Progress* version of *Beauty and the Beast*, which won a standing ovation from the notoriously jaded Lincoln Center crowd when it was screened at the 1991 New York Film Festival. The lion's share of the film is fully animated, but the portions that aren't are replaced by pencil tests (full animation before color is added), storyboard panels, conceptual sketches and more. The CAV discs allow use of all manner of disc-player trickery, including still-frame access. This is a great way to study the brilliant artistry that went into the film.

But *Work in Progress* is more than watchable on its own. The ever-changing visuals give the film a pleasurable

collage-like effect. And the Disney magic is such that even in the "unfinished" sections, *Beauty* retains all its emotional impact.

The supplementary materials, including an alternate version of one musical number and a guide to the different stages of animation, are good, but geared more to a general audience than to cognoscenti. Since it's the latter who are most likely to rejoice at this release, the fourth side could have been a bit more detailed and exhaustive.

—Glenn Kenny

### ***The Bogart Collection***

1992 comp. B&W. *The Petrified Forest* (1935), *High Sierra* (1941), *Across the Pacific* (1942), *Passage to Marseille* (1944). Humphrey Bogart, Bette Davis, Ida Lupino, Mary Astor, Sydney Greenstreet, Claude Rains, Peter Lorre; dirs. Archie Mayo (*Forest*), Raoul Walsh (*Sierra*), John Huston (*Pacific*), Michael Curtiz (*Marseille*). Digital mono. (NR) 391 min. CLV 8 sides. \$99.98. MGM/UA.

None of the four films in *The Bogart Collection* is in a league with *The Maltese Falcon* or *Casablanca*, but they do highlight Bogart's evolution over a 10-year period, from character actor to leading man. *The Petrified Forest* is the oldest and in the roughest shape, with major wear and uneven sound, but it creaks for other reasons—based on Robert Sherwood's play, the movie is a period piece, filled with stage-spawned speeches and philosophizing, much of it unintentionally funny. It also sparkles from Bette Davis' beguiling performance as the ingenue, and from Bogart's work. When he shows up to take Davis and company hostage, the drama gets the snap it needs to hold modern viewers, although it pales next to its semi-remake, *Key Largo*.

*High Sierra* established Bogart's anti-hero trademark, and it is the strongest of the four films here. Raoul Walsh's taut direction moves the story—about a Dillinger-like criminal doomed by his compassion for a crippled girl—at a brisk pace, but the film also includes moments of surprising lyricism. The image and sound both glisten, and Adolph Deutsch's lush score is well-presented.

*Passage to Marseille* was the follow-up to *Casablanca*, casting Bogart and Claude Rains as French freedom fighters in a complicated story, weighted down

**Behind the Mask:** *The Beauty and the Beast—Work in Progress* CAV laserdisc reveals secrets of the animators' art.





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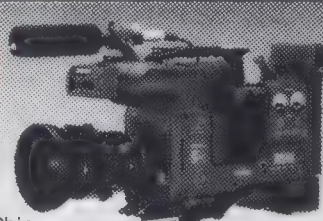


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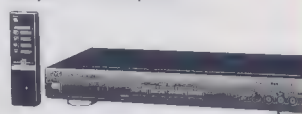
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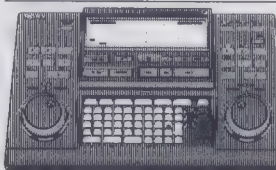


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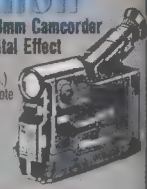
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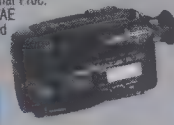


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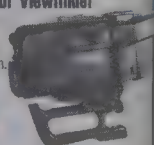


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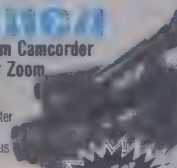


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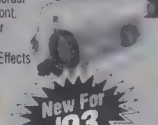


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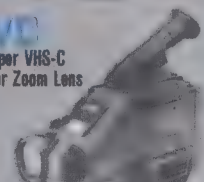


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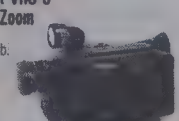
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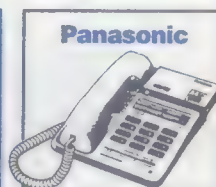
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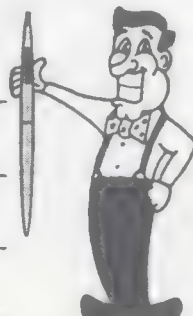
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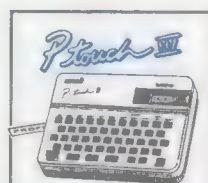
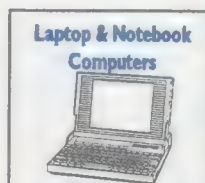
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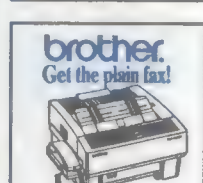
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**Popcorn Required:**  
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with every patriotic cliché known to Hollywood. The story's structure, built on multilayered flashbacks, makes the movie more interesting than it should be, and there are some fine performances, but also too much patriotic posturing. The sentimentality gets the better of everyone except Max Steiner, whose romantic score perfectly suits the wistful relationship between Bogart and Michele Morgan.

The trailers for all four movies are included, and that for *Across the Pacific*, introduced by Sydney Greenstreet, is the most dramatic. The box also has a major problem, one too common to MGM sets—once opened, it won't stay closed without aid of a rubber band. For \$100, MGM/UA should be able to give us a hinged container of the correct size, as Fox has done with the *Alien* and *Aliens* laserdisc sets.

—Bruce Eder

### **An American in Paris**

1951. Gene Kelly, Leslie Caron, Oscar Levant; dir. Vincente Minnelli. Digital mono. (NR) 114 min. CAV 5 sides. \$39.95. MGM/UA.

Let's start by getting this out of the way: *An American in Paris* is not perfect. Gene Kelly was at least five years too old for his part, and his singing was barely adequate. But neither flaw matters too much—*An American in Paris* is the second-most-honored musical in movie history (after Minnelli's *Gigi*), and is a delight in almost every frame on this new laserdisc. The movie is not quite the Technicolor extravaganza one would expect—the more mundane plot sequences appear to have been shot with restrained realism, while the rest is resplendent in rich, deep-hued tones.

The new digital transfer is extraordinary, with several outstanding scenes: Kelly and Leslie Caron's dance to "Our Love Is Here to Stay," surrounded by intoxicating blue; Oscar Levant's dream sequence, which now resembles something out of Disney's *Fantasia* or Powell and Pressburger's *The Red Shoes* (itself a major inspiration for the movie); and the climactic ballet, which once again

looks like the intended panorama of Paris and its artistic history, as seen in the fantasy of a grieving, lovesick artist. The audio on this segment is a special delight—it is 40-year-old recorded sound in its optimum state.

The supplement includes unused songs and title music, one lost clip of Georges Guteray singing "Love Walked In," and two trailers. The triple disc package is cumbersome, and the flimsy box (see above) makes it worse—but oh, the rewards of those five sides! —BE

### **Deliverance**

1972. Jon Voight, Burt Reynolds, Ned Beatty; dir. John Boorman. Digital surround, letterboxed. (R) 109 min. CLV 2 sides. \$34.98. Warner.

It's man against nature, man against man and man against himself in this pointedly allegorical adventure. These conflicts, woven through a taut script and framed by hallucinatory visuals, have always made *Deliverance* worthy of repeat viewings. This overdue letterboxed edition finally does the film justice.

The line is simple and chillingly plausible. Four city slickers take a canoe trip through backwoods Georgia. Stopping for a break downriver, Beatty and protagonist Voight are sadistically attacked by hillbillies. Reynolds kills one, but the other escapes. Sensing that "civilization" can be dangerous once outside of it, they bury the corpse and speed the paddles. But now the law of the woods is in effect—survival only to those who survive.

One by one, the symbols of conscience (Cox), machismo (Reynolds) and domestication (Beatty) are removed from the equation as Voight fights both the river and the revenge-minded crackler looming on the cliffs above. The resulting drama is interesting on multiple levels; it's as much *Heart of Darkness* as *The Hills Have Eyes*.

The disc is a touch sharp, but color and contrast are nearly perfect. The added surround track is also a plus—you'll be right downriver as you watch.

—Ron Goldberg

### **Artur Rubinstein: The Last Recital for Israel**

1975. Artur Rubinstein, piano. Digital stereo. (NR) 104 min. CLV 2 sides. \$34.95. VHS \$14.98. RCA Victor Red Seal.

Artur Rubinstein's January 15, 1975, benefit recital at Ambassador College in Pasadena, California, was predictably sold out, so a closed-circuit setup was used to bring the concert to a few hundred students at a remote site. The resulting tape turned out to be the only complete Rubinstein recital on video. The visuals are pretty impressive—the unnamed on-site producer had at least five cameras, which record from every angle, including directly above the keyboard. The sound, however, is barely adequate.

The recital is typical of Rubinstein in the last years before age (87 here) and declining eyesight forced him from the stage. We do have to make some concessions largely because Rubinstein, unlike other octogenarian greats, continued to play with youthful impetuosity,



and to hell with the bloopers. Beethoven's *Appassionata* sonata is alive with passion, not just excitement. The magic never faded from Schumann's *Fantasiestücke*, nor the ethereal beauty from Debussy's *Ondine*. And the closing Chopin group, including two etudes he did not otherwise record, finds him in complete command. There's even a little presentation ceremony after the encores, so we get a bit of his verbal wit. This is a lovely memento of one of the best-loved musicians of this century.

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### Black Orpheus

1959. Breno Mello, Marpessa Dawn; dir. Marcel Camus. Restored Best Foreign Language Film, an updating of the Orpheus and Eurydice myth set against the pulsating backdrop of carnival in Rio de Janeiro. Also spruced up: Jean Renoir's *The River* and Sergei Parajanov's *Shadows of Forgotten Ancestors*. Mono, subtitled. (NR) 103 min. VHS only, \$29.95. Home Vision (800-262-8600).

### Cabaret

1972. Liza Minnelli, Joel Gray, Michael York; dir. Bob Fosse. This musical set in prewar Berlin made the world go 'round at Oscar time—it won eight. Stereo, letterboxed, cc. (PG) 128 min. Side 3 CAV. LD \$39.98. Warner.

### Cavalcade

1933. B&W. Diana Wynyard, Clive Brook, Herbert Mundin; dir. Frank Lloyd. This Noel Coward adaptation proudly joins *Gentleman's Agreement* and *How Green Was My Valley* to open the new "20th Century Fox Studio Classic" series, which includes trailers and Fox Movietone News clips. Mono. (NR) 110 min. VHS only, \$19.98. FoxVideo.

### Coquette

1929. B&W. Mary Pickford, Johnny Mack Brown; dir. Sam Taylor. Pickford, shorn of her trademark curls, won a Best Actress Oscar as the title character, played by Helen Hayes on Broadway. Mono. (NR) 75 min. VHS, Beta \$19.98. MGM/UA.

### Delicatessen

1992. Dominique Pinon; dirs. Jean-Pierre Jeunet, Marc Caro. Festival award-winner: Crazy assortment of tenants populates 21st-century apartment house. Mono, subtitled, cc. (R) 95 min. VHS, Beta priced for rental. Paramount.

### Keeping Up

#### With the Joneses:

A bizarre neighbor from the arthouse film *Delicatessen* takes safe sex to a new level.

### The Fallen Idol

1948. B&W. Ralph Richardson, Bobby Henrey; dir. Carol Reed. Boy struggles to prove the butler didn't do it in thriller from Brit pack. Mono. (NR) 94 min. LD \$49.95. Criterion.

### Honeymoon in Vegas

1992. James Caan, Nicolas Cage, Sarah Jessica Parker; dir. Andrew Bergman. Private eye loses fiancée in a poker game—and needs the Flying Elvises to help get her back. Surround, cc. (PG-13) 95 min. VHS only, priced for rental. New Line.



## Labels For Less

Anjelica Huston in *The Addams Family*



What could be more appropriate during Oscar month than movie madness? Box-office heavyweights repriced under \$20 include *The Addams Family* and *Dead Again* from Paramount, *Fried Green Tomatoes* and *Cape Fear* from MCA/Universal, and Columbia TriStar's *The Fisher King*, *My Girl* and *Boyz n the Hood*.

In the arthouse realm, LIVE's international collection is full of these winners, all \$19.98: *Ju Dou*, Peter Greenaway's *Drowning by Numbers*, *Tatie Danielle*, *3 Men and a Cradle*, the wonderfully bizarre *The Reflecting Skin*, *Iron & Silk*, *The Family* and *Dance With a Stranger*.

But wait—that's not all. Other \$20 flicks include: *Jungle Fever*, 1930's *King of Jazz*, *Out of Africa* and the NC-17 *Henry & June* from MCA/Universal; F/X showcase *Tron* and *Never Cry Wolf* from Walt Disney; and Harrison Ford in *Regarding Henry* from Paramount. In the \$15 realm: the Tony Curtis comedy *Boeing Boeing* and the Francis Ford Coppola/Gene Hackman '70s drama *The Conversation*, both from Paramount; MCA/Universal's

*The Milagro Beanfield War* and Cecil B. DeMille spectacle *Reap the Wild Wind*; action galore in *Predator*, *The Abyss*, *Miller's Crossing* and *Young Guns II* from FoxVideo; new episodes of *I Love Lucy*, *The Beverly Hillbillies* and *The Twilight Zone* from CBS; and *Cotton Comes to Harlem* and *Cops and Robbers*, both filmed on location in New York, plus suspenseers *Eye of the Needle* and *The Taking of Pelham One Two Three*, all from MGM/UA.

—APB

### Lines in the Sand

1991. From Vietnam to the Gulf War, a frank look at the human costs of war. Stereo. 12 min. VHS only, \$21.95. Griffin-Wirth Associates (315-476-3396).

### Michael Palin's Pole to Pole

1992. 4 vols. In the spirit of last year's ViVA-winning *Around the World in 80 Days*, our intrepid guide journeys from the North Pole to the South Pole along the -30° East line of longitude. Mono. Approx 100 min. each. VHS only, \$69.95 set. A&E.

### Monsieur Verdoux

1947. B&W. Charlie Chaplin, Martha Raye; dir. Chaplin. Now-respected black comedy about a wife-murdering husband was a departure for Le Charlot, ill-received at the time of its release. A recent entry, along with *The Great Dictator*, in the "Legacy of Laughter" collection. Mono. (NR) 123 min. LD \$69.98. FoxVideo/Image Entertainment.

### One Against the Wind

1992. Judy Davis, Sam Neill; dir. Larry Elkann. Two Emmys and two Golden Globes decorate this Hallmark Hall of Famer, the true WWII story of a socialite in Nazi-occupied France leading Allied soldiers to safety. Stereo, cc. (PG) 96 min. VHS only, \$89.98. Republic.

### Pollyanna

1960. Hayley Mills, Jane Wyman, Karl Malden, Adolphe Menjou, Agnes Moorehead; continued on page 94

Compiled by April P. Bernard



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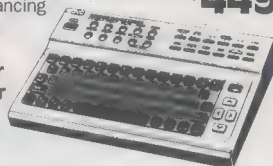
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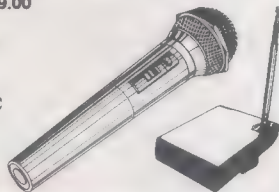
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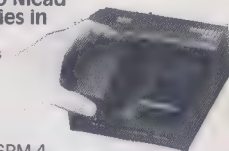
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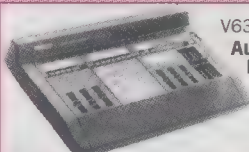


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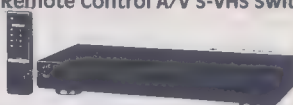


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WMS PRO	134.95	WM 7.30	54.95
WLS PRO	134.95	EC2-590	CALL
WM 1 PRO	109.95	EC2-770	52.50
WL 1 PRO	84.95	EC2-660	48.95
WR PRO	84.95	EC2-440	39.95
WMS-200	89.95	DMH-805	54.95
WMS-100	79.95	HS-7V	18.80
WMS-100	89.95	CM-3	44.95
VIDIPAX	34.95	TRANSFER-IT	24.95

### JVC

M7 350 Zoom Mic	74.95
MZ 707 Stereo Zoom Mic	129.95
WM VHS Wireless Kit	119.95

### NADY

The revolution has arrived  
Cinema Products

### STEADICAM JR

890 Power Pro + 12 Volt 10 AMP  
970 Power Max 12 Volt 14 AMP  
Available dual output configurations include  
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Canon L 1 Add. Kit 69.95  
Steadicam JR PAL CALL

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970 Power Max 12 Volt 14 AMP  
Available dual output configurations include  
cigarette lighter, 4-pin or 5-pin XLR in any  
configuration

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Travel Case 64.95  
Canon L 1 Add. Kit 69.95  
Steadicam JR PAL CALL

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BWN-PRO Professional

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VIDEO TRANSFER SYSTEM, WITH  
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Easily transfer home movies, slides, or  
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Mixer lets you add background Music  
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#### HEWLETT PACKARD

HP-108	29.95	HP-225	44.95
HP-12C	59.95	HP-951A	364.95
HP-14B	54.95	HP-3201	46.95
HP-17B	64.50	HP-485	129.95
HP-19B	89.95	HP-425	79.95
HP-20B	39.95	HP-48 SX	224.95

Infrared Printer 32.95  
Infrared Printer Interface Module 59.95  
Peripherals for 4851 79.95  
AC Master Battery Charger 19.95  
32K/48 SX 47.95 128K 119.95  
128K/95 LX 119.95 512K 229.95  
1 Megabyte Ram Card for 951X 339.95  
Portable Disk Drive for 951X 234.95  
Translation Cards for 951X 234.95

### PERSONAL STEREOS

#### ALKMAN

WM-FX30	44.95
WM-FX33	46.50
WM-FX36	69.95
WM-FX40	69.95
WM-FX43	74.95
WM-FX50	114.95
WM-GX35	109.95
SFR-M30	34.95
SFR-M45	39.95
SFR-M50	44.95
SFR-M70	49.95
SFR-75	44.95
WMD-6C	269.95
WM-D3	179.95
WM-DD9	159.95
TCD-D3	569.00

#### NA

HSI-75	74.95
HSI-470	89.95
HSI-707	154.95
HS-P202A	89.95
HS-P177	129.00

#### HUMAN TV'S

FD-555	129.95
FD-250	94.95
FDL-370	249.95
FDL-380	274.95
FDL-390	299.95
FDL-390	464.95

#### NY

D-808K	209.00
D-35	119.95
DT-24	159.95
DT-66	219.95
D-101	144.95
D-202	154.95
D-555	239.95
Car Card	29.95

#### E SYSTEMS

ALLER I.D.	
Imery	39.95
Temery	49.95

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1416	84.95
1523	114.95
1527	124.95
1532	124.95
4200	59.95
4300	69.95
4320	59.95
4605	79.95
5200	79.95
5352	144.95
5406	94.95
5450	109.95
5510	149.95
5600	184.95
	74.95

#### RDLESS

SPP-015	139.95
SPP-115	104.95
SPP-120	109.95
SPP-160	124.95
SPP-170	129.95
SPP-190	144.95
SPP-320	184.95
SPP-440	139.95
SPP-460	149.95

#### PHONES

IT-0250	84.95
IT-A205	99.95
TA-0305	94.95
TA-0305	114.95
TA-555	129.00
TA-4000	149.95
	74.95

#### SONIC

#### PHONES

KX-T 2360	34.95
KX-T 2365	44.95
KX-T 2365	54.95
KX-T 2370	89.95
KX-T 2370	58.50

#### E PHONES

KX-T 3175	74.95
KX-T 3170	134.95
KX-T 3250	114.95

#### MACHINES

43-T 1461	62.50
KX-T 5200	CALL
KX-T 5300	CALL
KX-T 8000	149.95
	99.95

#### ING MACHINES

KX-T 2450	92.50
KX-T 2470	119.95
KX-T 2740	159.95

#### I PHONES

KX-T 3980	134.95
KX-T 3910	106.50
KX-T 4000	149.95
KX-T 4350	129.95
KX-T 4400	159.95
KX-T 5000	279.95
KX-T 3920	114.95
	119.95

#### ING MACHINES

ECM-737	104.95
ECM-909	74.95
ECM-781	64.95
ECM-221	49.95
ECM-R100	69.95

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ECM-R100	69.95

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PV 750	899.00	PV 42	824.95
PV 760	959.00	PV 562	1024.95
PV 770	1129.00	PV 332	709.00
PV 3372	374.95	PV 562	875.00
Character Generator	149.95		

### VCR'S

PV 2201	189.00	PV S 4280	539.00
PV 4201	229.00	PV S 4990	549.00
PV 4210	249.00	PV 4164	329.00
PV 4214	259.00	PV 4962	389.00
PV 4250	289.00	PV 4860	299.00
PV 4250	309.00	PV 4970	449.00
PV 4262	369.00	PV CC50	249.00
PV 4264	469.00	LX 800	CALL
PV S 4266	439.00	LX 4700	CALL
PV S 4720	509.00	LX 200	429.00
PV S 4880	399.00	LX 1000	699.00
PV VPI Video Printer	799.00		

### COMBO'S

PV M749	599.00	PV M1321	389.00
PV M429	979.00	PV M2042	449.00
PV M2021	429.00	PV M2050	849.00

## PANASONIC PROFESSIONAL

### CAMCORDER

AG 195	CALL	AG 455	CALL
AG 185	609.00	AG 450	1029.00
AG 190	779.00	AG 450	2859.00

### VCR'S

AG 1270	249.95	WV KB12A	149.95
AG 1740	369.00	AG 2600E	559.00
AG 1960	859.00	AG 2200K	579.00
AG 1970	CALL	AG 5700	1189.00
AG 2520	389.00	AG W1	1469.00
W1 MX10	1629.00	W1 MX12	1639.00
W1 AVE3	369.00	W1 M150	3850.00
W1 AVE5	1159.00	W1 KB50	429.00
AG 895	244.95	WV KB15A	209.95
AG 895	299.00	W1 T115	279.95
WV CG5			279.95
W1 220 Switcher			219.95
AG EP60 Video Printer			949.95

### S-VHS VCR'S

AG 7150	CALL	AG 7400	CALL
AG 7350	CALL	AG 7650	CALL
AG 7355	CALL	AG 7750	CALL

### MONITOR/VCR COMBO

AG 505 S	989.00	AG 550 10"	659.00
AG 513 13"	459.00	AG 560 10"	715.00
AG 520 20"			549.00

### MONITORS

CT 1036M	259.00	CT 1382V	279.00
CT 1331V	375.00	CT 1383V	299.00
CT 1382V	239.00	CT 2082V	339.00
CT 1383V	279.00	CT 2582V	449.00
CT 2083V	339.00	CT 2582V	519.00
CT 2083V	389.00	CT 2082V	319.00
CT 2000M 19"	Multi System		899.00

## VIDEO PROJECTORS

PT 101 LCD Video Projector	849.00
PT 301 LCD Video Projector	CALL
PT 1011 S VHS Video Projector	CALL
PT 3011 S VHS up to 300" Screen	CALL

## SONY

### CAMCORDER

CCD VXC H 8.3 Chip	CALL
CCD 1R200	1020.00
CCD 1R9	599.00
CCD 1R101	1199.95
CCD FX310	729.00
CCD FX410	599.00
CCD 1R71	729.00
CCD V5000	1889.00

### VCR'S

SLV 393	259.00	EVS 900	1499.00
SLV 595	379.00	EVA 50	359.00
SLV 696	409.95	EV P2	269.00
SLV 696	369.00	EVS 40	325.00
SLV RS	759.00	EV D11	709.00
EVS 550	539.00	EV D12	739.00
EVS 2000	CALL	SL HF 360	CALL
EVS 3000	1259.00	GV 550	759.00
SL HF 870	759.00	GV 200	729.00
SL 3600			269.00
SL HF 1100			1269.00
RM F80 Editor			129.95
RME 300	489.95	RME 700	689.00

### VHS 900 Color Connector

BE V8 8MM Rewinder/Eraser	139.95
RM 155K Wireless Remote	99.95
RM 152 Wireless Remote	89.95
RM 95 Wired Remote	89.95

### SPK TRX2 Sports Pack

MPX TRS Underwater Housing	869.00
ACH 55H One Hr. Batt. Charger	159.95
AA Battery Pack	18.95

### XV M30 Color Monitor

New Car Card for V-5000	64.95
NP 22H	44.95
NP 11	44.95
NP 77H	49.95
NP 22	29.95

## JVC

### CAMCORDER

GR M40	579.00	CR 303	599.00
GR M50	649.00	CR M50U	749.00
GR AW10	959.00	CR A35U	499.95
GR M7 Pro	779.00	CR A18U	619.00
GRS 521	1329.00	CR S30U	869.00

### VCR'S

HR DA22U	189.00	HR D930U	299.00
HR DA42U	219.00	HR D820	299.00
HR D720U	229.00	HR VP60U	329.00
HR D760U	249.00	HR D950U	369.00
HR D910U	309.00	HR S4700U	449.00
HR DA42U	309.00	HR S6700U	549.00
HR VP45U	299.00	HR S630U	569.00

## FUJI

### CAMCORDER

H 128SW	CALL	F 127SW	CALL
F 120SW	CALL	G 101 Act. Grip	54.95
P 401 LCD Projector			639.00
P 401 Video Projector			329.00
Spare Bulb (P 701)			34.95
Spare Bulb (P 401)			24.95

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### DUAL TRACK VCR

GV 2070X	599.95	GV 3050X	CALL
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added on most items within

## RCA

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PRO 815	509.00	CC 320	699.00
PRO 820	469.00	CC 360	959.00
PRO 825	469.00	CC 187	639.00
PRO 865	499.00	CC 391	559.00
PRO 860	449.00	CC 407	549.00
PRO 865	389.00	CC 415	609.00
PRO 867	549.00	CC 507	469.00
PRO 870	639.00	CC 510	609.00
PRO 880	879.00	CC 517	639.00
PRO 883	949.00	CC 512	639.00
CC 180	529.00	CC 525	659.00

### VCR'S

VR 295	209.00	VR 526	225.95
VR 341	CALL	VR 535	244.95
VR 301	CALL	VR 536	259.00
VR 319	189.		
VR 320	189.		
VR 334	209.		
VR 335	225.		
VR 505	229.		
VR 506	219.		
VR 515	239.		
VR 516	219.		

## RCA AC

### CAMCORDER

YCC-1000 color Cam	
WHF 101 Unidiscs	
ACD31 Deluxe Vide	
ACD28 Soft Camco	
AD959 Extended P	

### VCR'S

CBC 120 12 Volt 2	
CBC 120 VHS-C 2H	
C30 30 Ft. Lead Ag	
AVS010 Synch Ed	
CRW020 Remote C	
CRQ020 RF Adap	
VHS000 Character	
LX 153 1 1/2 tele	
WM003 Wireless W	

## MINI

### Television Projector

Pro 8-918 H 8 1/2 C	749.00
8-918	629.00
8-918	649.00
C-518	599.00
C-518	529.00
V 10R	499.00
8-918	529.00

## MINOLTA

### CAMCORDER

1 SX Tele 1 8 918	
0 65X Wide 1 8 918	
BA 8000S Car ball	
BA 8000S Charger S	
VCC 10 Character G	
VIT 1 Film Transfe	
VIC 1 Input Card	
VIC 2 Re Input Cor	
VIC 3 Stereo Input	
VOC 3 Stereo Outp	
VDC 160 Dubbing C	
RC 100 Remote C	
VRC 2 Remote Cont	
DM 1 Uni Direct M	
DM 2 Super Direct	
VRI 1 Ram Jacket	

### VCR'S

VRJ 406 Ram Jacke	
VIT 1 1 1/2 Tele Con	
VLM 1 0 7x Wide Cr	
VLL 100U Color Ent	
VPB 150 One Hr. S	
VSP 151 Two Hr. S	
Minolta Car Cards	

## MTS

### CAMCORDER

HS CX4U	649.00
HS CX7U	719.00
HS C35U	849.00
HSU 51	409.00
HSU 61	599.00
HTS 100	

## SH

### CAMCORDER

VL HL 100U View C	
VLL 380	619.00
VLL 62	629.00
VLL 72U	739.00
VLL 340	599.00
Shimcam Batt	

## SHAR

### CAMCORDER

VC A46U	239.00
VC C56U	299.00
VC H800U	284.95

## HIT

### CAMCORDER

VW 2900A	589.00
VW 4400	659.00
VW 5400	729.00
VW S8200	1029.00
VW SPTA	939.00
VW 25A	

## VI

### CAMCORDER

VIM 161	199.00
VIM 260	225.00
VIM 262	239.00
VIM 251	279.00
VIS 751 S VHS	

## RI

### CAMCORDER

R 87H	979.95
R 18H HI 8	1049.00
R 15	689.00

## NI

### We Accept Nil

VN 750	CALL
VN 840	629.95
5 Year Warranty	

## TOS

### CAMCORDER

M 272	169.00
M 278	189.00
M 448	219.95
M 458	229.00

## GENERAL

### CAMCORDER

CG 9908	629.00
CG 800	499.00
CG 805	509.00
CG 683	539.00
Hard Case	

## KYOCERA

### CAMCORDER

KX V1	979.95
KX H3	1069.95
KX 77	599.95
KD M 730	449.95

## CANON

### We Accept the

## CANON CREDIT CARD

A1 Digital	1199.00	H 460	799.95
E 80R	699.95	H 850	709.00
E 40	534.95	UC 1	644.95
E 63	529.00	UC 20	699.95
E 65	569.00	UC 1 Color	849.95
E 67	699.00	UC S1	899.95
E 210	499.00	UC S2	839.95
E 250	599.95	UC S3	1399.00
ED 100 Editor			174.95

### SONY VCR'S

SLV X35	319.95	SLV X55	349.95
SLV X37	299.00	SLV X70	499.00
EVC 3 8MM VCR			539.00

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Videoics Video EditMaker is a full-function video editor that does more than just edit - it contains a complete suite of special effects and graphics and a professional-quality video transfer system. It's faster, more accurate and easier to use than the Direct Edit+ Special Effects Edition. Features include: automatic editing, professional-quality video transfer system, and a complete suite of special effects and graphics. **469.00**

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Upgrade for Pro Ed 1990 and New for Sony and Canon. **539.00**

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Lib 4 - Sports & Recreation 39.95  
Lib 5 - Life Style Library 39.95

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Home Video Editor **169.00**

### VIDEOICS VIDEO EQUALIZER

The World's First DIGITAL Video Processor **169.00**

### VE-100

VPC 100 Production Center **269.95**

### VIDEO LINK

Copy Cam Video Enhancer **39.95**

### FAMICO

V-0635 Reverser **79.95**

### SOLIDEK

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HI-FI  
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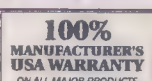
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<b>8 MM</b> <b>CAMCORDERS</b> <b>Panasonic</b> PV22 8-1 PV42 E.I.S. 20-1 PV562 Super C 20-1 PV332 C NEW PV362 C NEW PV704 w/c NEW PV760 w/c E.I.S. NEW PS70 w/c SPR DGT. NEW ALL VHS MODELS CALL ALL TV 13" to 51" CALL <b>INDUSTRIAL</b> ALL MODELS CALL AG455 CALL AG465 CALL <b>HITACHI</b> VMH39A <b>HITACHI</b> VM2500 A 18X CALL VM4400 A 64X CALL VM5400 A 100X CALL VMS 9200 A Super CALL VME 22 A 50-1 CALL VME 24 A 64-1 CALL VME 25 A 64-1 CALL VMH 13 A Hi8 CALL VMH 13 A Hi8 CALL VMH 39 A Hi8 CALL SPMTA Sports NEW All T.V. 13" to 60" CALL <b>RG</b> PRO 807 CALL PRO 867 CALL PRO 870 CALL PRO 883 EIS NEW CC 407 CALL CC 507 CALL CC 517 CALL CC 560 SUPER All T.V. 5.5" to 60" CALL <b>MINOLTA</b> 8-918-2 CHIP HI 8 CALL 8-808 HI BAND CALL 8-438 CALL 8-848 HI E.I.S. MINI CALL C-538 CALL <b>RICOH</b> R15 10-1 HF MINI-TR71 R87 H HI 8 MINI-TR200 SHOT MASTER 35MM ULTRA ZOOM 35MM ALL OTHERS CALL	<b>S-VHS</b> <b>VHS</b> <b>VHS-C</b> <b>CAMCORDERS</b> <b>AUTHORIZED</b> <b>SONY</b> <b>DEALER 1993</b>  <b>Canon</b> L-1 Hi8 CALL A1 DIGI HI 8 CALL UCS-1 HI 8 MINI CALL UC-1 MINI CALL UC-1 COLOR CALL UCS-2 CALL UCS-3 CALL E-250 12-1 NEW E-210 B 1 CALL E-65 E 67 CALL ED 100 & ALL ACC CALL <b>JVC</b> GRAX33U NEW GRM 3 U NEW GRM 5 U NEW GRM 7 U NEW GRAX-50 CLR FD CALL GRAX-1 SPORTS CALL GRX 90U SUPER CALL GRS-505U SUPER CALL VLL72 <b>SHARP</b> VLL 340U SLIM CAM... VHS VLL 62U SLIM CAM... VHS VLL 72U SLIM TWIN CAMVHS VLL 880U SLIM C/FD RVHS VLL-MX 6U TWIN CAM 8MM VLL-MX 7U TWIN CAM 8MM VLL-MX 10 HI 320 TWIN CAM 8MM All TV 13" to 51" CALL <b>YASHICA</b> KX-HV-1 HI 8 MINI-TR200 KX95 10-1 HF MINI-TR71 NEW MODELS IN STOCK NOW <b>PAL &amp; MULTI SYSTEM</b> CAMCORDERS SONY VCR'S AIWA TV'S AKAI TV/VCR COMBO 599 HITACHI STEREO JVC LASER PLAYERS TOSHIBA EDITORS CANON AGW PANASONIC INSTANT REPLAY SHARP	<b>HI 8</b> <b>VCR'S</b> <b>AUTHORIZED</b> <b>SONY</b> <b>DEALER 1993</b> ALL VHS VCR'S CALL ALL 8MM VCR'S CALL ALL BETA VCR'S CALL <b>JVC</b> HRDX 42 U 4 HD HRVP 46 U VCR HRDX 62 U HI FI HRVP 66 U HF VCR HRD 820 U 4 HD JOG HRD 990 UHF JOG EDT. HRS 4700 SUPER HRS 6800 SUPER JOG EDT. ALL T.V. 13" to 35" CALL ALL MODELS CALL <b>JVC SPECIAL F/X</b> JXS100 WE'LL JXS300 BEAT JXS555 YOUR JXS900 BEST JXT88 PRICE <b>GO VIDEO</b>  <b>'689</b> <b>DUAL DECK</b> <b>Panasonic</b> PV2201 CALL PV4201 CALL PV4280 CALL PV4262-PV4264 CALL PVS4266-S4270 CALL PVS4280 CALL <b>INDUSTRIAL</b> WJAVE-3 CALL WJAVE-5 CALL WJTTL-5 CALL AG1960 CALL AGA96 CALL AGW-1 UNIVERSAL CALL <b>Panasonic</b> <b>TV/VCR COMBO</b> PVM321 13" 13" PVM2021 20" 20" PVM2042 4 HD 20" PVM2071 4 HD HI FI20" ALL T.V. 13" to 51" CALL <b>RG</b> VR 526 VCR CALL VR 536 HF VCR CABLE CALL VR 667 HF VCR CABLE CALL VR 800F 8MM VCR CALL	<b>ALL AUDIO &amp; LASER</b> <b>ALL TV'S</b> <b>ALL EDITING EQUIPT.</b> <b>ALL CAR AUDIO &amp; ALARMS</b> <b>T.V. LINEUP</b> 4 0 SONY 2 1 JVC 1 1 HITACHI 3 7 TOSHIBA 5 0 Panasonic <b>MINI SYSTEMS</b> FROM SONY, JVC, YAMAHA, AIWA, PANASONIC, HITACHI & MORE CALL <b>PHONES</b> <b>AUTHORIZED</b> <b>SONY</b> <b>DEALER 1993</b> ALL MODELS CALL <b>Panasonic</b> ALL MODELS CALL KXT9000 IN STOCK <b>brother</b> ALL FAXES CALL ALL WORD PROCESSING CALL ALL P-TOUCH CALL <b>EDITING EQUIPMENT</b> <b>VIDEONICS</b> VIDEO EDIT MAKER BD VIDEO TITLE MAKER EE VIDEO EQUALIZER SA PRO ED TL BOMB BOX S THUMBS UP <b>Panasonic</b> AVE-3 CALL AVE-5 CALL WJMX-12 CALL WJMX-50 CALL WJTTL-5 CALL <b>NADY</b> ALL MODELS CALL
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## RICOH

### R-15

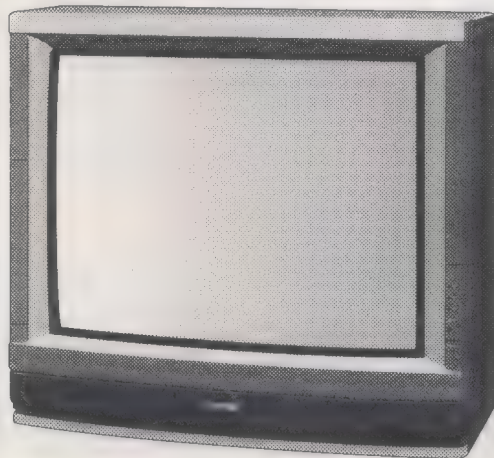
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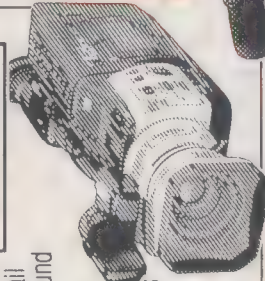
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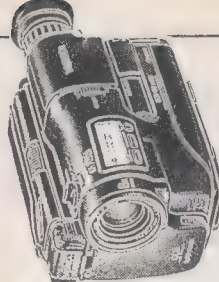
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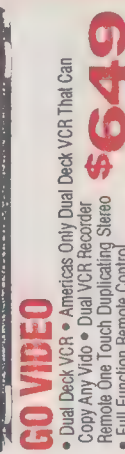
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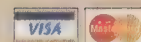
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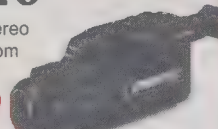
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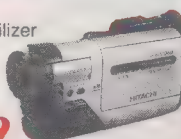


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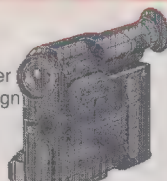
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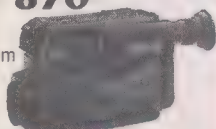
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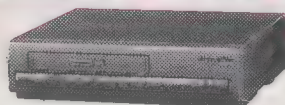
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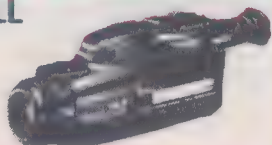
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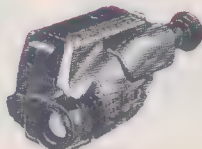
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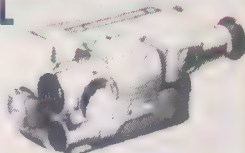


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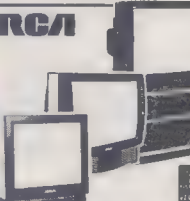
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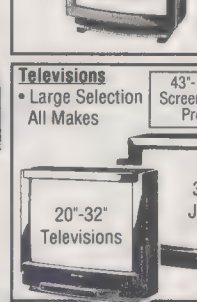
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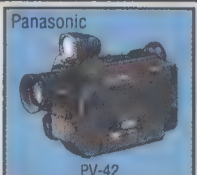
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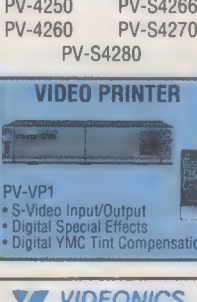
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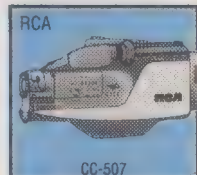
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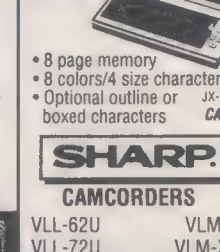
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AG-455 ..... CALL  
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**AG-450** ..... \$1049.99  
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**CCD-TR101** ..... \$1019.99  
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CCD-FX310 ..... 544.99  
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CCD-FX710 ..... 819.99  
CCD-F301 ..... 449.99  
CCD-F401 ..... 519.99  
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CCD-V701 ..... 789.99  
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CCD-V5000 ..... 1799.99  
CCD-V6000 ..... CALL



**CCD-TR200** ..... \$939.99  
Hi-8 • Home Terminal Feature • Super Quick  
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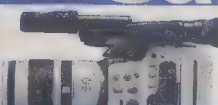


**CCD-FX510** ..... \$649.99  
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## JVC

## SHARP

## Canon



## VIDEO

Reader Service Card

## VIDEO

Reader Service Card

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone Number (with Area Code) \_\_\_\_\_

- Which of the following do you currently own?  
Center Channel Speakers ☐ A Surround Sound Speakers ☐ C  
Sub-Woofer ☐ B Satellite Sub-Woof Speaker System ☐ D
- Which of the following do you intent to purchase?  
Center Channel Speakers ☐ E Surround Sound Speakers ☐ G  
Sub-Woofer ☐ F Satellite Sub-Woof Speaker System ☐ H
- How much money do you intend to spend on the above products?  
Up to \$500 ☐ I \$1,500 - \$2,499 ☐ L  
\$500 - \$999 ☐ J \$2,500 - \$4,999 ☐ M  
\$1,000 - \$1,499 ☐ K \$5,000 or more ☐ N
- When do you intend to make your purchases?  
Within the next 30 days ☐ O Within the next 120 days ☐ R  
Within the next 60 days ☐ P Within the next year ☐ S  
Within the next 90 days ☐ Q

5. Are you currently a subscriber to VIDEO? ☐ T Yes ☐ U No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
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151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for delivery. Card expires 6/19/93 RS393

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone Number (with Area Code) \_\_\_\_\_

- Which of the following do you currently own?  
Center Channel Speakers ☐ A Surround Sound Speakers ☐ C  
Sub-Woofer ☐ B Satellite Sub-Woof Speaker System ☐ D
- Which of the following do you intent to purchase?  
Center Channel Speakers ☐ E Surround Sound Speakers ☐ G  
Sub-Woofer ☐ F Satellite Sub-Woof Speaker System ☐ H
- How much money do you intend to spend on the above products?  
Up to \$500 ☐ I \$1,500 - \$2,499 ☐ L  
\$500 - \$999 ☐ J \$2,500 - \$4,999 ☐ M  
\$1,000 - \$1,499 ☐ K \$5,000 or more ☐ N
- When do you intend to make your purchases?  
Within the next 30 days ☐ O Within the next 120 days ☐ R  
Within the next 60 days ☐ P Within the next year ☐ S  
Within the next 90 days ☐ Q

5. Are you currently a subscriber to VIDEO? ☐ T Yes ☐ U No

Please circle product numbers to receive desired information

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16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
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151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

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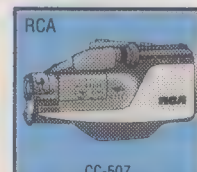


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PV-19	489.99
PV-22	589.99
PV-32	739.99
PV-41	719.99
PV-52	759.99
PV-332	689.99
PV-S362	849.99
PV-S372	1069.99
PV-700	479.99
PV-704	489.99
PV-710	569.99
PV-720	629.99
PV-750	779.99
PV-760	864.99
PV-S770	974.99
AG-455	CALL
AG-460	2749.99



**AG-450** ..... \$1049.99  
Super VHS • Professional Camcorder



**PV-760** ..... \$869.99  
8x1 Zoom • 2 Lux • Switch Hitter



**CCD-TR101** ..... \$1019.99  
10x1 Zoom • Hi-8mm • Image Stabilizer • Palm Size



**CCD-TR71** ..... \$594.99  
10x1 Zoom • Hi-Fi • 2 Lux • Palm Size

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CCD-TR81	799.99
CCD-TR6	529.99
CCD-TR7	599.99
CCD-TR9	544.99
CCD-FX310	544.99
CCD-FX410	589.99
CCD-FX710	819.99
CCD-F301	449.99
CCD-F401	519.99
CCD-F501	609.99
CCD-V701	789.99
CCD-V801	844.99
CCD-V5000	1799.99
CCD-V6000	CALL



**CCD-TR200** ..... \$939.99  
Hi-8 • Home Terminal Feature • Super Quick Zoom • 410,000 Pixels



**CCD-FX510** ..... \$649.99  
10x1 Zoom • 1 Lux • Hi-Fi

# JVC

# SHARP

# Canon



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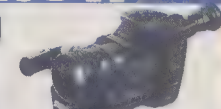
**VL-L50U** ..... \$549.99

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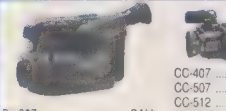


**A-1 DIGITAL** \$1149.99

# MINOLTA

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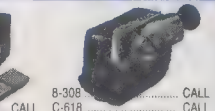
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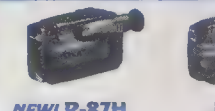
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Pro880	CALL
Pro887	999.99
Pro870	649.99
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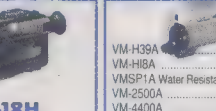
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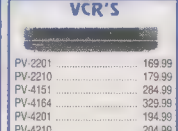
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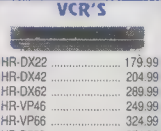
# Panasonic



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PV-4201	194.99
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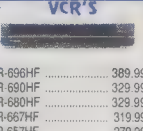
**VCR'S**

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HR-DX42	204.99
HR-DX62	289.99
HR-VP46	249.99
HR-VP66	324.99
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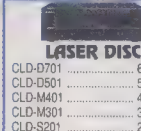
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VR-506	214.99
VR320	189.99
VR319	179.99
LDR-500 Laser Disc	CALL
LDR-310 Laser Disc	CALL

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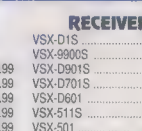
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CLD-M401	439.99
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MDP-455	CALL
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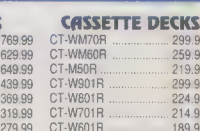
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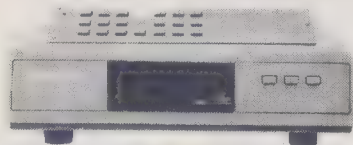
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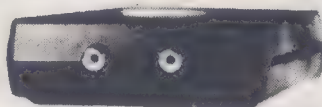
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## DIRECTORY

continued from page 68

dir. David Swift. Disney's "Glad Girl," accompanied in the "Studio Film Collection" by new releases *Davy Crockett—King of the Wild Frontier*, *The Absent-Minded Professor* and *The Sword and the Rose*. Mono, cc. (G) 134 min. VHS, Beta \$19.99. LD \$39.99. Walt Disney.

### Romeo and Juliet

1936. Norma Shearer, Leslie Howard, Basil Rathbone; dir. George Cukor. MGM *wonderkind* Irving Thalberg's star vehicle for his 36-year-old wife. Howard was eight years older than *that* when the two played the star-crossed teen-age lovers. Mono. (NR) 126 min. LD \$39.98. MGM/UA.

### Sports Illustrated 1993 Swimsuit Video

1993. Bikinis across America. Stereo. 52 min. VHS only, \$12.95. HBO.

### Tanner '88

1988. 3 vols. Michael Murphy, Pamela Reed; wr. Garry Trudeau; dir. Robert Altman. Does to politics what *This Is Spinal Tap* did to the music industry. Stereo. (NR) 117-118 min. each. VHS \$79.95 set. Criterion LD \$49.95 each. Pacific Arts.

### 3 Ninjas

1992. Michael Treanor, Max Elliott Slade, Chad Power, Victor Wong; dir. Jon Turteltaub. Family fun, minus the turtles. Surround, cc. (PG) 85 min. VHS, Beta \$94.95. Touchstone.

## DRAMA

### The Deliberate Stranger

1986. Mark Harmon, Frederic Forrest; dir. Marvin J. Chomsky. Surprisingly good TV-movie about serial killer Ted Bundy from triple-Emmy-winning director, bound to satisfy true crime fans. Stereo, cc. (NR) 188 min. VHS, Beta (2 cass.) \$69.99. VHS (1 EP cass.) \$59.99. Warner.

### Light Sleeper

1992. Willem Dafoe, Susan Sarandon, Dana Delany; wr./dir. Paul Schrader. Drug dealer finds getting out of the business isn't as easy as he'd hoped. Stereo, cc. (R) 103 min. VHS \$92.98. LD \$34.95. LIVE.

### London Kills Me

1992. Justin Chadwick, Steven Mackintosh, Brad Dourif; wr./dir. Hanif Kureishi. From the creators of *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*. Stereo. (R) 107 min. VHS \$89.98. LD \$34.95. LIVE.

### Roseland

1977. Christopher Walken, Geraldine Chaplin, Teresa Wright, Lilia Skala, Joan Copeland; dir. James Ivory. A trilogy of dance hall encounters from the talented filmmakers behind *A Room With a View* and *Howards End*: writer Ruth Praver Jhabvala, director James Ivory and producer Ismail Merchant. Mono. (NR) 104 min. VHS only, \$59.95. Connoisseur.

## LASERDISCS

### The Champ

1931. B&W. Wallace Beery, Jackie Cooper; dir. King Vidor. Arm yourself with tissues before viewing. More Wallace Beery new to disc: *Viva Villa!* Mono. (NR) 97 min. \$34.98. MGM/UA.

### Earth vs. the Flying Saucers

1956. B&W. Hugh Marlowe, Joan Taylor; dir. Fred F. Sears. Ray Harryhausen's very special effects unleash UFOs on Washington, D.C. Mono. (NR) 83 min. Side 2 CAV. \$24.95. Image Entertainment.

### Flamingo Road

1949. B&W. Joan Crawford, Zachary Scott, Sydney Greenstreet; dir. Michael Curtiz. Juicy soap. Mono. (NR) 94 min. \$34.98. MGM/UA.

### Home of the Brave

1949. B&W. Lloyd Bridges, Frank Lovejoy, James Edwards; dir. Mark Robson. Occasionally plodding but important look at a black WWII soldier battling racism within his own ranks. Mono. (NR) 86 min. \$29.98. Republic.

### Rebel Without a Cause

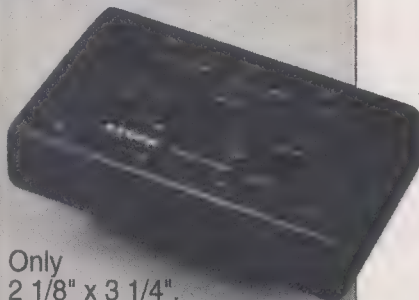
1955. James Dean, Natalie Wood, Sal Mineo; dir. Nicholas Ray. Teen-age angst, now available letterboxed individually (instead of in the three-film boxed set) along with *East of Eden*. Stereo, cc. (NR) 111 min. \$34.98. Warner.

### The Uninvited

1944. B&W. Ray Milland, Ruth Hussey, Donald Crisp; dir. Lewis Allen. Classy, classic ghost story. Mono. (NR) 99 min. \$34.98. MCA/Universal.

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## MISSING LINK

continued from page 50

get more competition soon – Panasonic sells a three-chip S-VHS-C camcorder in Japan, and may bring it to the U.S.

Audio performance is very good to excellent, for an overall rating of very good to excellent. On performance alone, which is the reason to buy a camcorder like this, the VX3 simply trumps the competition. To beat it, you'd have to spend at least \$6,000 for a professional Hi8 camcorder.

All three of us consider the VX3 the best Hi8 camcorder we've tried, but the real question is whether we'd spend \$3,800 on it. Our opinions split. Braithwaite thinks the extra performance and features easily make the VX3 worth its price for anyone who can afford it.

Clark feels that if cost were no object, the VX3 would be his first choice. However, he doesn't consider it enough of an improvement over other Hi8s to make it a practical investment for most videographers. He also stresses that those who want to achieve professional results can't do it simply by buying this camcorder – they'll need to invest in serious lighting and sound gear.

Butterworth agrees, pointing out that penny-pinching editing enthusiasts can achieve better results by spending the \$3,800 on a less-expensive Sony Hi8 and a couple of timebase correctors, which cut generation loss in half.

The fact is, quality costs. Improving the high standards set by today's Hi8 camcorders takes more than a few tweaks. It demands innovative – and expensive – technology. Professionals and serious amateurs who can afford such technology should find the VX3 greatly exceeds their expectations of a Hi8 camcorder. ■

## SHOOTOUT

continued from page 54

fell short of the timbre match we look for across the front, and we had to turn the monopolar rears around toward the back corner to get a true ambient effect. Even so, I was pleased with system's overall front-end performance in both stereo and Pro-Logic modes, which managed bright, crisp highs and rich bass for a sound that simply demands your attention.

Butterworth felt the Energy's upper-midrange was a little thin for each application, but agreed that the system handled rock music better than any other we tried. We both recommend Energy's optional stands (\$90 a pair) for the sat-



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ellites—they grip speakers tightly for protection from roving children and pets. Wall brackets are also available.

The Rock Solid Sounds system (\$1,100) comes from B&W, another manufacturer dear to the hearts of audiophiles. The Rock Solid's greatest attraction has to be its high-tech design—each satellite incorporates a stand with a swivel that allows for easy wall-mounting without a separate bracket. With this swivel, the satellites can be pointed in any direction *after* they're placed on the wall, ensuring you'll find the desired ambient effect. And they come in four colors. For those seeking a system that can disappear almost completely, the Rock Solids are a real find.

We tried five Rock Solid satellites plus the company's matching passive subwoofer, and found the system extremely flexible—it performed admirably no matter what type of sound we pumped through it. And these speakers earn their name—they handled extreme quantities of power and volume without flinching. Because the speakers are identical, timbre matching is no problem. The subwoofer lacks the oomph of the powered Energy and Atlantic subs, but the system's overall pleasing effect never really wavered. It even delivered surprisingly delicate and detailed two-channel sound on *Scheherazade*.

At \$1,316, Infinity's Micro II (plus three extra satellites) is a midpriced system with a passive subwoofer. The satellites come with brackets that allow for horizontal adjustment once mounted, and are small enough to go nicely with a 27-inch TV. The Infinity system delivered a spacious sound across the front,

but again we felt obliged to turn the rear speakers backwards for best effect. It impressed us with its Pro-Logic performance, but it didn't perform quite as well for music. Butterworth liked them better than I in this mode, describing a smoother, better-balanced sound than most satellite/subwoofer systems offer. Stands cost \$99.95 per pair.

Pioneer's S-V401 Home Theater Experience system (\$880) is familiar to many as a result of last year's extensive television advertising campaign. The S-V401 provided Pro-Logic sound without glaring flaws, though a frequency sweep test confirmed our suspicion that a number of peaks and valleys mar its response across the frequency spectrum. The passive subwoofer delivered the quantity of bass needed for high-impact home theater and room-filling music, though we found the character of the bass more than a little soft and slow compared to that of many other systems we tested. The system comes in black or white, and stands are \$150 per pair.

When Acoustic Research (AR) recently announced its \$159 MC.1 center-channel speaker—intended for use with the company's M1 (\$250 per pair) or M.5 (\$219 per pair) stereo speakers—we decided to include AR even though the company doesn't really offer a "complete" home theater speaker system. We did so because the M1 and M.5 stereo speakers constitute one of the best-kept secrets in consumer electronics: For well under \$300, they deliver near-audiophile-grade sound. Their tonal balance and extraordinary imaging capabilities put many \$1,000 speakers to shame.

However, success with stereo music

is no guarantee of suitability for home theater. The MC.1 center speaker reproduces dialog acceptably, but isn't a good timbre match with either the M1 or M.5. And for home-theater-quality bass, you'll need a subwoofer.

But for those on a very strict budget who mainly want outstanding stereo sound, the ARs are a godsend. Two M.5s or M1s, the MC.1 and the least expensive rear speakers you can find will provide a telling introduction to home theater for a total speaker cost of about \$500. If you need a pair of speakers for the bedroom, run right out and buy a pair of M1s. You'll thank us later.

In the end, we found it impossible to declare a "winner" of our home theater speaker system shootout. For dedicated Pro-Logic use, we give the nod to NHT. And the best balance between price and performance was struck by Atlantic Technology's versatile \$900 system. But it's impossible for us to say which of these systems is just right for your listening room and budget. To make the smartest purchase, listen to as many systems as you can find, like we did.

Also bear in mind the 1992 ViVA Gold!-winning Definitive Technology speaker system. For music, we prefer it to anything tested here, and its Pro-Logic performance is a real crowd-pleaser.

After spending time with these systems, we feel the only real "winner" is you—home theater has finally become the province of anyone with a modest budget and a passion for movies and music. So if you've been waiting for the right time to take the home theater plunge, start crunching those numbers. An eye-opening experience awaits. ■

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## Panasonic S-VHS CAMCORDER



**AG-455**

S-VHS Camcorder/Source VCR for Editing  
12x: 2 Speed Zoom lens, 24x & 100x Digital Zoom, Digital Special Effects: Wipe, Fade, Mix, Strobe, etc. Special Effects.

## Panasonic



**AV Mixers**

WJ-MX12, WJ-AVE5 etc.  
We carry variety of Audio/Video Mixers. Please call and our experienced sales people will recommend one suitable for your needs.

## Sony U-Matic VTR's



U-matic & U-Matic SP video players and recorders in stock for immediate delivery. Some of the models numbers we stock - VP-7020, VO-7600, VP-9000, VO-7600, VO-9600, and VP-7040

## Shure M-267 Audio Mixer



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## TAO PC-Based

A/B Roll Editing Software/Controller.



Built-in SMPTE time code generator/reader. Built-in switcher controller for the video toaster. VGV-100 and Panasonic M-50. Multi event up to 16,000 events, preview, perform, review, auto assemble of EDL, Audio Video Insert, Tape logging, more features. Please ask for detail brochure (equipment required - PC with Windows 3.1)

## Panasonic VHS CAMCORDER



**AG-195**

VHS Camcorder with Digital Special Effects  
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## 3 Tube Projectors



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## Sony Microphones



ECM-44, ECM-55 ECM-77, ECM-672 and Other mics available for immediate delivery.

## Knox Character Generators



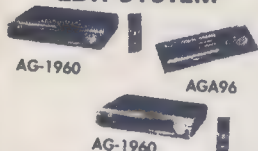
K40s - S-VHS & Composite video inputs/outputs. Preview output. Full band with signal processing different fonts and size characters.

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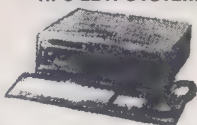
## Panasonic EDIT SYSTEM



**AG-1960**

S-VHS/VHS editing, insert and assemble edit, Hi-Fi Stereo sound, Jog shuttle search, and Multiple programmable edits.

## SONY. EVO-9700 HI-8 EDIT SYSTEM



Single unit with built in play and record VCR's. Assemble & Insert editing. S-Video In and Out connectors, Jog shuttle, dial search a 19x the normal speed. Call for detail brochure - Monitor Optional.

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## JVC PROFESSIONAL EDITING SYSTEM



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**RMG810U**

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## Anton Bauer Batteries

Industry standard BRICK batteries in different series (Pro-pack, Logic or Digital Pro-pack) available.

## BOGEN Tripods



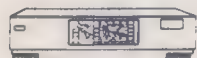
3194 Tripod is suitable for most 3 Chip cameras and Camcorders, has fluid crowball head for easy leveling. 3167 Dolly is very heavy duty built with 4" lockable wheels. Other models also available.

## lowel® LOWEL LIGHTS



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## Panasonic AGW-1 DIGITAL STANDARD CONVERTER & VCR



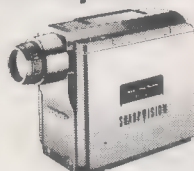
This is the only machine of its kind capable for playing VHS tapes recorded in almost any country. The machine can also work as a Standards Conversion Machine while hooked up in between the VCR's - Ask for brochure.

## Sony EVW-300



3 CCD/Hi-8 Camcorder  
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PV-4260	279
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PVS-4280	559

### TOSHIBA

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M-658	305
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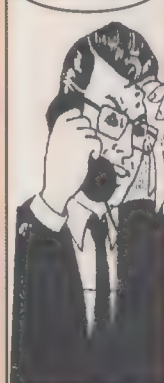
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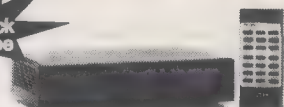
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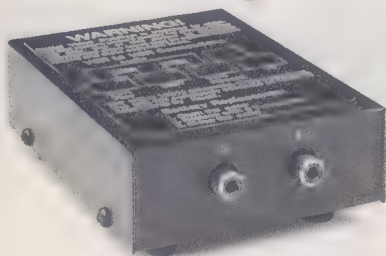




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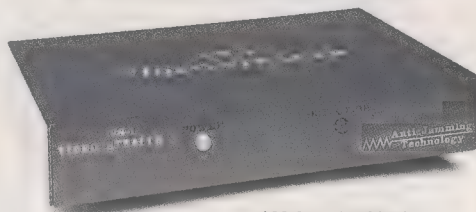
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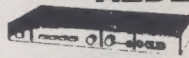
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# OFF THE AIR

## Uncabling cable TV

BY BOB ANGUS

How would you like to shave \$2 a month off your cable bill, wind up with better TV pictures and eventually become part of an interactive network that will let you order groceries, conduct bank transactions and engage in simple video teleconferences?

This is what a company called CellularVision of New York is already offering one Brooklyn, New York, neighborhood with the aid of an indoor antenna comparable in size and shape to a CD jewel box. CellularVision, which recently won a license from the Federal Communications Commission for its patented wireless technology, says it can, in effect, take the cable out of cable TV.

It is doing this by riding piggyback on the nation's developing network of cellular telephone towers to beam dozens of channels of programs to subscribers living within a three-mile radius of the cellular tower the company is using. The programs, which include CNN and MTV, are drawn both from network and cable channels.

Bernie Bossard, a former RCA engineer who invented the system, explains that CellularVision operates in the frequency band between 27.5 and 29.5 gigahertz, which is far higher than the frequencies for conventional broadcasts. Until recently, the bandwidth had been reserved for long-distance telephone

links, but it had never been used. Partly as a result of CellularVision's activity, the FCC is considering reallocating the bandwidth for uses like wireless cable TV broadcasts.

Bossard acknowledges there are problems with the super-short wavelengths CellularVision uses. Chief among these are a vulnerability to interference and deterioration over long distances. Bossard uses FM transmission to improve signal quality and polarizes the signal to prevent interference from unwanted signals. While critics charge that rain and snow could also harm reception, Bossard says this has not happened in the eight months the system has been operating.

CellularVision proposes to divide cities into cells and serve each cellular area with an unmanned station. Located at each cellular tower, each station would consist of terrestrial and satellite antenna arrays to catch various program signals. An omnidirectional transmitter combines the signals and beams them out to subscribers. In areas with reception problems, like apartment canyons and hilly terrain, low-powered repeaters would take signals from the cellular towers and beam them to homes not otherwise able to receive them.

Unlike large satellite dishes, the small, flat antennas CellularVision subscribers use do not need unobstructed views of the transmitting towers. The

signal-bearing microwaves pass easily through glass, making it possible to put the antennas inside rooms. Since CellularVision signals bounce around like audio FM signals, the antennas can pick up ricochets from buildings and trees as well as direct signals. Tuning the antenna is almost

like using rabbit ears. A viewer simply tilts and rotates the panel until a viewable picture appears.

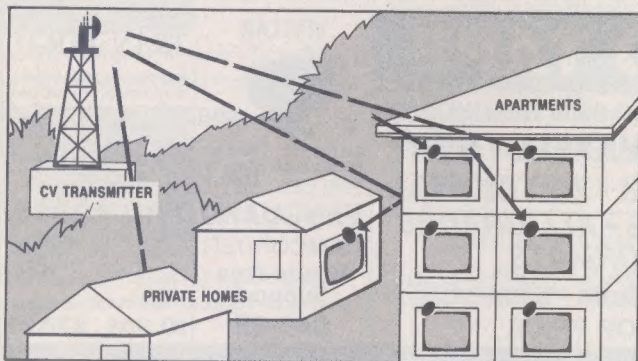
And what a picture it will be. *Video Magazine* had the opportunity to see CellularVision in action on 19-inch TV sets in two Brighton Beach apartments, where the system has been operating since last July. The picture quality on virtually all the channels was sharp, vibrant and free of ghosts. It had more in common with pictures from an S-VHS videotape or from a 12-foot satellite dish than from a typical cable TV image.

To make sure we were seeing CellularVision-transmitted signals, I covered the antenna in each apartment with my hand and watched the picture disappear. I also rotated the tiny plate and discovered several different directions presented equally viewable pictures. Sound, as promised, seemed to be of FM quality and, when available, in stereo.

If CellularVision were merely less costly than cable, it would be noteworthy. But the system also has the ability to carry signals back from subscribers and relay them within the system. In a demonstration of this potential, I was able to see myself on the TV screen in one of the apartments as a closed-circuit camera relayed my image back to the transmitter site, where it was returned to the TV set I was watching. A technician at the transmitter appeared on the screen to answer questions televised from the apartment. He easily counted the number of fingers I held up in front of the camera.

Bossard says CellularVision can support interactive audio/video channels that can be used to conduct meetings or hold classes. It can also handle data transmission, which means neighborhood computer hacks could talk to one another or tap into data banks anywhere in the world.

When will CellularVision come to your neighborhood? That depends on how fast the FCC authorizes additional cells and services. For some city neighborhoods, this could happen as early as this year. But for most of the country, including sparsely populated rural areas, the answer depends on how fast cellular phone operators look into this new technology and work out arrangements with its developers.



**Cellular TV:** High-frequency TV signals are transmitted to homes or apartments from towers originally built for cellular phone communications. Very small antennas pick up the signals directly or bounced off other surfaces.



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